

ALL THE STORIES FROM ALL THE SHOWS

JUNE, 1976

60 CENTS

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SOAP OPERA *digest*

MARY HARTMAN'S
TWO MEN . . .
TOM & SGT. FOLEY

MARY STUART
AT HOME

JANICE
LYNDE'S
FUTURE

ON THE SET . . .
"ALL MY CHILDREN"

CHARITA . . .
GUIDING LIGHT OF
THE BAUERS





Philip Bruns (George Shumway), Debralee Scott (Cathy Shumway), Claudia Lamb (Heather Hartman), Greg Mullavey (Tom Hartman), Dody Goodman (Martha Shumway), Louise Lasser (Mary), Victor Killian (Grandpa Larkin)

The newest and most sensational, head-line making entry into the world of TV soap operas—is of course, “Mary Hartman, Mary Hartman.”

Never before has so much excitement been generated over the coming of a show.

We’ve been bombarded by requests to: “say something about Mary Hartman, Mary Hartman.”

First—by definition, is it a soap opera? Are the characters involved in daily episodes that relate to each other? Is the plot carried through day to day? Do you wait anxiously to see what’s going to happen tomorrow? If you can answer yes to all these questions—then, yes, “Mary Hartman, Mary Hartman” is a soap opera. But is it relevant to your enjoyment to classify it? To categorize it—one way or another? I think it’s unimportant what name it has—soap opera, or situation comedy. One word certainly does apply—it’s “DIFFERENT!”

Does it increase your enjoyment of the show to have *Soap Opera Digest* present summaries of each episode? Read on—then write and tell us.

Certain lines, certain expressions, particularly those of

Louise Lasser as Mary Hartman



“MARY HARTMAN, MARY HARTMAN” — CAST LIST

Actor	Role
Louise Lasser.....	Mary Hartman
Greg Mullavey.....	Tom Hartman
Mary Kay Place.....	Loretta Haggars
Graham Jarvis.....	Charlie Haggars
Dody Goodman.....	Martha Shumway
Debralee Scott.....	Cathy Shumway
Victor Killian.....	Grandpa Larkin
Philip Bruns.....	George Shumway
Claudia Lamb.....	Heather Hartman
Executive Producer: Norman Lear	
Directors (alternating): Joan Darling and Jim Drake	
Associate Producer: Viva Knight	
Written By: Ann Marcus, Jerry Adelman, Daniel Gregory Browne	
Creative Supervision: Al Burton	
Created By: Gail Parent, Ann Marcus, Jerry Adelman, Daniel Gregory Browne	
Developed By: Norman Lear	
Art Director: Don Roberts	
Costumes By: Rita Riggs	
Music By: Earle Hagen	

Louise Lasser, *Mary Harman* cannot be translated into words. The effect loses in translation. She has to be seen to be appreciated. For example: the police call to question Mary. In the middle of the conversation, she says: "I can't talk to you now—I'm on the phone."

The mass-murderer is holding Mary at gun-point. She asks him: "Have you had a check-up lately?" Mass murderer: "A dental check-up?"

Greg Mullavey (Tom), Louise Lasser (Mary)



What makes "Mary Hartman, Mary Hartman" so unique? It's the particular kind of humor—the half-satirical, half-realistic treatment of life. It's the genius behind the show—its creator, Norman Lear, his directors, producers, and writers. And it's the cast—fine character actors and actresses, each and every one of them.



After killing two goats, eight chickens and five people (the entire Lombardy family), Davy Jessup, Fernwood's first teen-aged mass murderer, holds Mary Hartman hostage in an abandoned Chinese laundry until his demands are met: the Reverend Standfast must come and swear on a stack of bibles that the police will provide him with a getaway car and give him 24 hours to get away. The Rev. Standfast, however, stands fast on his refusal to go within a mile of that abandoned Chinese laundry.

The police, meanwhile, are not completely idle. Although they forget to create a diversion in front of the laundry, Sgt. Dennis Foley attempts to enter the back of the laundry in order to rescue Mary. Coming head first through the window, he is promptly knocked unconscious by a bottle-wielding Mary. Davy had tried to do it, but he kept missing.

Out on the street, the TV newsmen promise their viewers that although nothing seems to be hap-

pening, if it doesn't happen soon they will make it happen. To fill time, they interview a street cleaner who compares the trash during this disaster unfavorably with the trash of other disasters. Last year's flood had trash a guy could get his broom into. Licorice wrappers and cigarette butts seem to be the trend of this disaster and they are not very interesting.

Mae Olinsky, Mary's nemesis, approaches Tom, Mary's husband, with a plan to make the Rev. come to the abandoned Chinese laundry. She has letters proving the Rev. Standfast is having an illicit relationship with Florence Baedecker, the choirmistress. Being a worldly woman, Mae let Florence use her apartment while she took a bus tour of the Great Lakes, and while she was away, Florence wrote to her about the affair.

At her apartment, Mae convinces Tom that they should blackmail the Rev. Standfast with Florence's letters in order to make him go to the abandoned Chinese laundry and swear on a stack of bibles that Davy's demands will be met by the police. In the presence of his wife and his mistress, the Rev. must consent to go to Mary's aid—much against his will—because Mae is frantically waving Florence's letters in front of his nose.

In the abandoned Chinese laundry meanwhile, Sgt. Foley and Mary are tied back-to-back, giving them a chance to be together, al-

though Mary, because she is a married woman, has the feeling she really shouldn't be there at all. Mary notices that Dennis bites his fingernails. She tells him that it is due to the dangers he must face as a policeman. She knows that much, because although she is not a psychiatrist, she does read Reader's Digest.

She admits to Dennis that she is frightened. Dennis comforts her, and they attain a closeness rarely achieved by two people, communicating with their backs. Dennis is clearly falling in love with Mary.

At home, Martha, Mary's mother and Heather, Mary's daughter, watch the news on TV. Heather wonders if she will be part orphan when her mother is killed by the mass-murderer. Grandpa Larkin, better known as the Fernwood Flasher, muses that everything will be all right as soon as Davy starts shooting his way out—the way a mass-murderer should.

Finally, the under-whelming tension in front of the abandoned Chinese laundry is relieved by the weeping arrival of the Rev. Standfast. He enters the building accompanied by an unarmed policeman trundling a barrow piled with the requisite stack of bibles. He finally manages to read an oath swearing that the police will help Davy make his escape. After apologizing to Mary for the inconvenience and kissing her on the cheek, Davy makes the now hys-

terical Rev. Standfast precede him out of the laundry. As he gets into the car, Davy realizes that he forgot his driver's license. The police warmly convince him that it is all right—this once—to drive without it, but ask him to please drive carefully and not exceed the speed limit because the teenagers of Fernwood will be expecting him to set a good example. Davy sets off, unaware that the gas tank contains only one gallon of gas.

Their ordeal over at last, Mary and Dennis finally emerge from the abandoned Chinese laundry. She really feels fine, but when told that Tom went off with Mae Olinsky the news causes Mary to faint. Later, Mary tells the police that the experience was more like a bad dream than a nightmare. Although Davy did say a few things like talking about blowing her brains out, he never really threatened her. She feels even the Lombardys would have liked him, he is such a nice person.

Misunderstanding Tom's motives for his involvement with Mae, Mary tells him that their marriage is over, but as long as it lasts he must sleep on the sofa.

The next morning, Tom goes to have a heart to heart talk with his high school basketball coach. A real man's man, the coach tells Tom that he is always ready to listen to any of his former players' problems, as long as it doesn't concern sex, or any related dirty stuff like that. Since Tom wanted

to talk about such things, he is at a loss, because there is no one he can turn to.

Mary, frantically scrubbing her kitchen counters, becomes very upset when her mother will not tell her if the new dish-washing lotion makes her hands look younger. Martha says that she doesn't know what the trouble is between Mary and Tom, but she tries to convince her that even if she is miserable living with him, it is the only way she can ever find happiness.

Loretta and Charlie, Mary's good friends and neighbors, are leaving for Nashville to play a demonstration record Loretta made. They are sure it will turn Loretta into a great singing star. Loretta asks Mary to take care of her fish, Conway and Twitty.

When Dennis arrives at the Hartman home, Mary agrees to go for a ride with him, because she has a great deal of shopping to do. Dennis thinks it will be neat to shop for sanitation products with Mary.

Laden with grocery bags, Mary and Dennis stop at the cocktail lounge of the bowling alley. With the romantic sounds of toppling ten-pins in the background, Mary orders a soft drink and asks the waiter to put her butter in the refrigerator. Dennis tells her she is very special. Mary likes his compliments as long as they are not personal and reluctantly admits that she does have an emotional problem. Dennis invites her to his

apartment to talk and then asks the waiter for the check. And Mary's butter.

At Dennis' apartment, Mary admires the really, really nice décor. She is thrilled when Dennis tells her that, on a scale of 1 to ten he would rate their afternoon together at least 14. It is late and Mary must go. In a dither, she realizes that he forgot her groceries, but decides Dennis can have them. She hopes he remembers to defrost the butter.

Tom is relieved when Mary comes home finally, but suspects the worst when he notices she is missing a shoe. Refusing to say where she had been, Mary will only tell Tom that she didn't "do" anything and that her shoe is safe. So, for that matter, are the groceries.

The next day Tom and Mary make an appointment to discuss their problems. Mary tells Dennis she cannot enter a new relationship, so she doesn't know when, or if, she will be able to get her shoe.

That night when Mary asks Tom why he hasn't made love to her for eight weeks, Tom replies that it is because she is always yelling at him. Right now, he says, she looks like a bug—with her eyes all bulging—and who wants to make love to that? And *that* is probably why. Standing on the bed, and distraught at being called a *that*, Mary announces that she is

through. Tom then stands on the bed too, because he does love her, and they make love. For the first time in eight weeks and three days.

On the road to Nashville, the Hagers are menaced by two armed red-necks who desist from raping Loretta only because she agrees to try to publicize a song they had written. Later, the Hagers collide with a station wagon full of nuns. The good sisters are not accused of drunken driving because the four bottles of wine found under the front seat were for religious purposes only.

At the hospital, Charlie is informed that Loretta is not pregnant after all. Loretta is upset because she had planned to open a home for unwed, pregnant country-western singers when all that money came rolling in and she was going to name the home after the baby.

Grandpa Larkin, meanwhile, has a date with his social worker. They are late arriving at a hearing the next morning. Instead of putting Grandpa in the slammer, the judge decides to assign Grandpa to Roberta's supervision for six months. Grandpa and Roberta are delighted.

Mae tells Tom that Frank, the only other guy she fooled around with since her divorce, called to say he left something with her by mistake. A social disease. Tom is upset when Mae says that the one consolation is Mary can't get it!

Things are piling up for Mary. After hearing that Loretta must face risky surgery, Tom informs her that she probably contracted a social disease from him that he probably has because Mae has it. Mary can't believe all this, it's like a soap opera. The next morning Mary insists that Tom move out.

Loretta faces her ordeal with plucky down-home courage. Her condition is very serious, and there is a possibility, of which she is unaware, that she will never walk again. Charlie refuses to give up. He loves Loretta so much. He just knows that she will leave that hospital prancing like a Kilgore Rangerette. Charlie is comforted by Martha, who tells him to remember that no matter how bad things are, they can always get worse. They do, promptly. He is informed that his health insurance has expired. When he replies that the Lord will provide, a nurse tells Charlie that the hospital probably won't accept *that* as security.

Kathy, Mary's younger sister, has finally found a job. In a massage parlor. She insists that the girls-girls-girls sign outside doesn't mean a thing.

Poor Martha has a great deal to worry about: what the neighbors will think—seeing Tom move out; Grandpa has been proposed to by a thirty year old social worker; George insists on running for an office in his union; and her youngest daughter is going to work in a massage parlor.

MARY HARTMAN MARY HARTMAN

Mary and Tom unwittingly go to see the same doctor about their social disease problem. Embarrassed, Mary tries to explain to the doctor that this condition isn't her fault because she wasn't even there. She feels better when the doctor tells her she can be cured and she won't go crazy. Tom is glad to see that Mary feels better. So is Mae, who has also come to see Dr. Miller.

Leaving the doctor's office, Mary tells Mae that she can have Tom now—there's no sense wasting him. Tom moves in with Charlie and Mary explains to Heather that she will now have the opportunity of finding out what her little girl wants out of life. It turns out to be platform shoes.

Dennis comes by to do his best to seduce Mary. Resisting his advances makes Mary feel . . . like Doris Day, but she is saved by the bell. It is Dr. Miller calling to say her tests proved negative. She does not have IT, nor does Tom. They make up again and vow to have

candle-lit dinners with wine and long drives—as soon as the car is fixed.

George tells daughter Kathy she is as cute as a button in her uniform (a nightgown) when she leaves for work at the massage parlor. He becomes irrational, however, when she tearfully returns home. Her first—and only—customer not only wanted her to dress up as a meter-maid, but also wanted to do something with a four-foot length of rubber hose. George decides to deal with the owner of the massage parlor—with a baseball bat. He enters the “palace” smack in the middle of a police raid and, his presence being misunderstood, George is arrested along with the owner, for lewd conduct. After much confusion over his civil rights, George is allowed to leave. Martha faces the ordeal rather quietly. She faints, mostly.

The Haggars learn, but do not completely understand, that Loretta's surgery was not only unnecessary but was bungled, to boot. On the day she is released from the hospital, Loretta is quite cheerful because Dorelda Doremus, the famous faith-healer, is coming to Fernwood Friday night. Charlie rents a wheel-chair for his wife on a day-to-day basis because they are both convinced that Loretta will be cured by the week-end.

Mary reads in a magazine that the faith-healer's real name is Irma Pearlmutter. Mary doubts

that this sounds like a worthy God-person, but she is reluctant to tell Loretta. Instead, she explains that she has so many bibles because they were all souvenirs her sister Kathy brought from motels.

The very friendly Friendly Loan Company man becomes upset when Charlie asks if the loan contract has any tricky, hidden clauses, but he finally allows Charlie to sign away the deed to his house. As he tells Charlie—this will be a day Charlie will remember for the rest of his life.

George is running for union office because someone has to show those young punks that union is not as bad as management. He gets a threatening phone call and Martha, facing life as usual, faints.

Mary is appalled when Heather brings home a marijuana cigarette. Outclassed in a battle of the wills with Heather, Mary, nonetheless, deposits the cigarette in the trash, but later takes it out to study it. Tom, coming home, sees the cigarette and, after musing that he is probably the only adult in Fernwood who has not smoked such a thing, decides to try it—mainly, he says, so that he will know what he is talking about when he tells Heather never to touch such stuff. Seeing Tom smoke, Mary decides to try it, too. They say they feel nothing.

It is the night of the Dorelda Doremus TV show and Loretta and Charlie are disappointed that

Dorelda will not be able to “lay hands” on Loretta. Dorelda, a female Elmer Gantry in flashy wig and flowing gown, could not, of course, cure a chicken of its pox. Loretta's faith remains unshaken, though, when Tom—not his usual sober self, cleverly puts Dorelda on the spot and makes her try. She fails. Twice. Loretta later attributes the failure to the fact that revivalists are more at home in tents than TV studios.

At home, Tom and Mary marvel at their heightened sense of everything. Tom tells Mary of the heightened sense of freedom he felt driving home, and Mary comments that that probably explains why he almost hit the huge truck. It was a beautiful truck, though. The next morning Heather realizes that Mary smoked the cigarette. Mary ponders the difficulty of being an intelligent parent of an impertinent child when Heather says that *she* would never smoke pot because it can damage one's brain.

Mae comes to see Mary. She feels sick because Mary didn't mean it when she said Mae could have Tom. She also feels sick because she took several sleeping pills and came to the Hartmans' because they are the only friends she has. Mary is of course distressed because she had planned to do the floors, but instead must spend the day calling a doctor and caring for Mae. Seeing Tom sitting on the bed comforting Mae,

Mary philosophically says that you can't trust anybody if you can't trust your husband and his ex-mistress while they are sitting on your own bed.

Informed by the Friendly Loan Company that they will most likely be evicted forthwith, Charlie asks Tom if he and Loretta can come and bunk with the Hartmans for a while. The Hartmans will have a full house, indeed.

Mary is amazed at how well you can get to know a person who tries to commit suicide in your own home. She realizes that Mae and her ex-second-husband belong together, that Mae still loves him. Mary tries to call Mike, but must leave a message. She finds great happiness mending wounded hearts.

Kathy throws a temper tantrum when Steve is invited to N.Y. to be feted by a publisher. He wants her to come with him, but Kathy is afraid she would embarrass him, that they would be finished if she went. How she regrets now doing so poorly in high-school English! Steve loves her, but thinks she has gone bananas.

Loretta is resuming her career at the cocktail lounge of the bowling alley, even though it is difficult playing the guitar while sitting in a wheel-chair. She admits to Charlie that they seem to be stuck in a bad-luck groove of the record of life, but she is sure things will get better. They are visited, in turn, by the doctor who encouraged them

to file a malpractice suit, an ambulance-chasing lawyer who smilingly expects them to sign a two-year retainer contract, and the deputy sheriff, who informs them they will be evicted in ten days.

Dennis comes to see Mary. So does Roberta. Mary tells them how much they will like each other and nobly leaves the house. Later, Roberta tries to do the honorable thing by telling Grandpa Larkin that she had fallen in love with someone else. When she tells him that he will forget, Grandpa isn't able to remember what it is he's going to forget. He offers Roberta a peanut butter and jelly sandwich.

Leroy, the basketball coach, has a bad cold. Blanche tells him not to come running to her if the mixture of liquor and pills he insists on taking kills him. Mary, being a good neighbor, brings over a kettle of chicken soup. Leroy doesn't even like chicken soup, but Mary makes him have a big, big bowl of it. While Blanche and Mary are talking, Leroy—by now in a drunken stupor—drowns in the big, big bowl of nourishing chicken soup. Blanche takes it calmly, but Mary is most distressed. She feels she murdered Leroy. The funeral director thinks that Mary is the bereaved. Ridden with guilt, Mary insists they use the most expensive funeral in the place, and she will pay for it.

George is set up for the old badger game by Joe Sweeney. Convinced by compromising pic-

tures not to run for union office after all, George, subdued, returns home. He is vastly relieved when he throws Joe out of the house, and then learns that the pictures Joe had been showing Martha were of the Sweeney family and not of George with a call girl.

The services for Leroy are held in Mary's kitchen. She made the fatal chicken soup, so it is only fitting. The minister has trouble remembering Leroy's name, but no trouble at all recalling that the coach consistently flunked his son in phys.ed. Loretta sings Leroy's favorite song: "That Old Black Magic."

George begins to think that his association with Tom, who has radical ideas such as, "a man should be able to enjoy his work," is what is getting him into trouble with the union. George is understandably fearful that Martha will see the famous pictures and she, in turn, has to confide her problems to a fern. It is the only member of the family she can turn to in time of trouble. The Shumway marriage is rocked to the core when Martha does see the photos of George with another woman, in an hotel room in Milwaukee, but the Shumway union survives.

The Capri lounge is also the scene of momentous human drama when Mike Olinsky comes to settle things with Mae. She thinks he wants to get back together, he thinks she's going to let him have his Barca-lounge chair. In the

ensuing melee, it is Tom who is on the receiving end of a bottle wielded by Mae.

The next morning Mae comes to see if Tom is all right, and Mary becomes upset when Tom seems to support Mae. As Mae explains to Tom, Mary is fighting to keep him—even though nobody wants to take him. Mary is making him miserable because she loves him.

When Loretta makes her comeback appearance at the Capri Lounge, she is so carried away by her music that she starts tapping her toes. Charlie is elated, but Mr. Winnow, their lawyer, who had a dramatic court appearance in mind for Loretta, can only shout that she is throwing \$100,000 out the window.

To raise 520 badly needed dollars, Charlie decides to run a complicated and very risky raffle. He tries to hustle raffle tickets at the plant, but is himself hustled out by the shop steward, Tiny, who threatens Tom when he tries to defend Charlie. Charlie is really up a creek when he punches Tiny.

Mary is overcome by a vague discontent. Even cleaning the bathroom isn't as fulfilling as it once was and she finds it necessary to call telephone information to learn if she does, in fact, exist. If happiness is doing her thing, what is her thing? Loretta agrees that doing it is "the icing on the cake of life" and tries to help Mary figure out what her thing, if she has a thing. They rule out being a brain surgeon right off the bat.

MARY HARTMAN MARY HARTMAN

Back from N.Y., Steve asks Kathy to come with him to Hollywood. While Kathy is busy packing and telling everyone that she and Steve will be married on the West Coast, he is visited by the starlet he met on the talk-show in N.Y., who just happened to be passing through Fernwood. Kathy renounces men forever when she finds her lover and his new lover in bed together, but since a girl has to eat, she accepts a dinner date with Dennis Foley. By the next day, Kathy's broken heart is a thing of the dim past and she is in love—again.

The coin of life has flipped for Charlie and Loretta—this time to the good side. Loretta can walk with a cane and a demo record she cut was sold as a single—Billboard magazine predicts it will be a block-buster—and a check is on its way. Loretta, who will soon be “numero uno,” writes a song about Kathy and Steve entitled “How can you say you love me when you never could talk at all?” At the plant to run his raffle (he

gave his word), Charlie—as a favor—accepts his old job back. Tiny, who decides such things, was so impressed at hearing Loretta's song over the radio, that he must have a relation of a celebrity on the payroll. Everything is coming up roses for the Haggars now, and the only discernible thrip on the horizon is that little old contract Loretta signed without reading.

Like an old bag of wind, George has been discarded from the union slate. He has no sympathy for Tom, when his son-in-law must face a disciplinary hearing, because he feels Tom is being unreasonable. Who said that rules have to be reasonable—is his philosophy. When Tom decides to run for office himself, George gets so mad that he won't talk to Tom. Then they have a long discussion on job-meaningfulness, which George thinks is a ridiculous notion.

Mary is also concerned about meaningfulness, when she realizes she has spent her entire married life trying to make her house look like Donna Reed's, on the old TV show. “Communicating” is of great moment, and she is very flattered when three different people tell her she is beginning to sound like a psychologist on a talk-show trying to sell a book.

Mary's life is going to be altered—perhaps drastically—by a chance meeting with Ms. Mona MacKenzie, who is a sexual therapist. Mona is also a sexual surro-

gate. Mary clearly does not understand these terms and she makes arrangements for Mona to deal with Tom first.

The newest thorn in the Hagger's bed of roses, is the arrival of Muriel, Charlie's first wife. Loretta is at first (understandably) perturbed because she hadn't even known that Charlie had been married before. To impress Muriel, though, Loretta out-Mary's Mary in sprucing up the house.

Muriel arrives with a mission: to bust up Charlie's dreams. (It seems that during a hold-up in their diner fifteen years ago, Charlie inadvertently splashed her with hot bacon grease and, before running off altogether, she vindictively burned his toupee—she has hated him ever since.) Gussied up and elaborately coiffed (to hide the bacon grease scar), Muriel arrives for dinner. By the time Mary drops by unexpectedly, Muriel, in her cups, declares her undying devotion to Loretta, Charlie and Mary, too—any friend of her ex-husband's is a friend of hers.

While Charlie would offer shelter to any stray dog, he really wants Muriel to stay at a motel, despite Loretta's protestations to the contrary. Charlie is vastly relieved when Mary says she doesn't like Muriel at all (*somebody* isn't taken in), and he practically hoots for joy when Mary remarks that Muriel is so warm and sweet and open that she would like to wring her neck.

Tom still thinks that Mona is an old school friend of Mary's, and he is very impressed with her stories about her work, that she does it to pay for training (she wants to be an opera singer). Mona tickles his ear while she tells him what a sexual therapist is and what a surrogate does (she gets paid for doing what other people enjoy doing free). He is slightly shocked. She then attempts to convince him that by helping him, they—together—can help Mary. It makes Tom pause.

Mary, meanwhile, confident that Mona is the key to solving her problems, disregards Kathy's warning that to let Mona within a mile of Tom is asking for trouble. (Kathy being sort of an expert in sex.) Mary, in turn, tries to warn Kathy about Dennis (who is in a sense having his cake and eating it too, by dating Kathy while he waits for her sister to solve her problems—she is second best, but a lot of fun). He is so sweet and sincere, Mary says, that she never knows when to believe him. Kathy disregards Mary's warning, too.

Kathy, sure that this is the real thing with Dennis, has delusions that he is interested in marriage and, playing “hard to get,” she goes away for a weekend with him *before* the weekend, distressing Mary.

To Loretta, Muriel is a sweet thing who needs their help; to Charlie, she is the snake in their Garden of Eden, and *he* is right, not Loretta. Muriel is working a

classic scheme to get lots of money (when it starts rolling in) from the Hagggers, and she tells Loretta that her scar was caused by an act of rage during an argument over her open-toed wedgies, which Charlie hated, making Loretta eager to supply ten grand (when they get it) for plastic surgery. Unbeknownst to the Hagggers, the scar is a false one. Charlie says that Muriel is like something in "Believe it or not" that you can't believe, and Loretta agrees that truth is not only stranger than fiction, it is stranger than the Carol Burnett Show.

Thinking to trap Muriel in her lies, Charlie cleverly stages a scene with her while Loretta hides behind the drapes, but the wily Muriel sees Loretta's feet and manages to get Charlie neatly boxed and tied up, with the result that Loretta now wants Muriel to live with them. Poor Charlie. He's beaten and he knows it.

Suspicious when Tom tells her that he is eager to cooperate fully with Mona, Mary finally looks "surrogate" up in the dictionary and realizes that Mona isn't going to help in quite the way she had thought. When Tom comes home elated that he was elected to union office, Mary is so involved in her worries that she doesn't really hear him, but when Mona kisses him, Mary hands her her coat.

Later, in a moment of desperation Mary calls Roberta, who urges Mary to try STET (Survival

Training and Existence Therapy). It taught Roberta the art of "beingness," it can do the same for Mary. At first eager, Mary pulls back when Roberta tells her that she and Dennis are now inseparable, except when he has to work overtime, like this weekend. Later, Mary goes slightly bananas and slaps Heather (who is in love with a teacher). Horrified, she tells Martha what she has done and Martha wonders if *she* should have slapped Kathy once in a while. She advises Mary to think of pleasant things, like TV news. Mary's response is a primal scream of "MOMMY!"

Loretta's first royalty check arrives, in the amount of \$11.44 for over 100,000 records sold. She thinks it is computer error, but we remember that contract she signed while Charlie was in the bathroom.

Muriel gains even more sympathy from Loretta when she says that Charlie shot her pet hamster between the eyes with a BB gun. Later, Muriel accidentally puts her "Scar" on the wrong side; on the verge of offering her extra money just to get out, Charlie notices that she looks different . . . and then wham!! he realizes what she has done. When he says he can't believe he was ever dumb enough to fall for one of her schemes and gleefully tells her to leave, she quickly takes a new tack. She needs the money, she says, for . . . his son! He will never find

out anything about the boy unless she gets it.

Thunderstruck, Charlie breaks the news to Loretta, who is thrilled at the prospect of being step-mother to her baby-boy's baby boy, but this time she urges Charlie to demand proof. Muriel (after a dramatic recital of how she and Timmy—who has his father's forehead, but not as much, of course—were forced to eat flowers and grass and they managed to clean out a lawn in five days) hands over a birth certificate.

At a STET meeting, Mary is on the verge of collapse while she says how much it is helping her. Later, when Dennis comes by, she tells him he is going to hurt Kathy. Dennis calmly explains that he is hurting no one. He took the STET course and learned to accept his imperfections. He is what he is (a skirt chaser with a clear con-

science). Pressure mounts for Mary when he gives her a book of love poems.

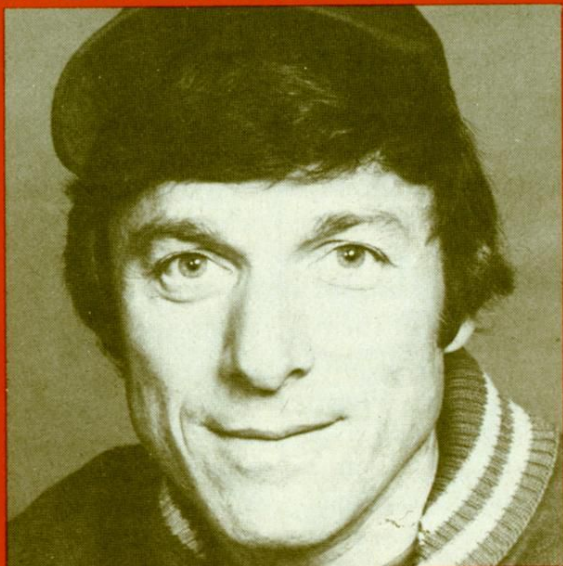
Cracking under the strain and coming apart at the seams, Mary cannot get out of bed the next morning. Tom insists she call the doctor, who prescribes tranquilizers. Her room—like Broadway and 42nd Streets, the crossroads of the world—Mary has several visitors. One of them, Grandpa Larkin, advises her not to worry about going crazy because nowadays everybody is. Kathy comes to say she and Dennis are engaged, prompting Mary to pop some more pills.

Higher than a kite when Tom comes home (she took several kinds), she goes to talk to Dennis about Kathy, while Tom goes to investigate skull-duggery with the union pension fund.



Louise Lasser (Mary); Mary Kay Place (Loretta Hagggers); Debralee Scott (Cathy Shumway); Dody Goodman (Martha Shumway)

MEET GREG MULLAVEY



MARY HARTMAN'S PERFECT HUSBAND TOM

In the middle of dinner at the posh bistro, "Derricks," on Sunset Blvd. in Hollywood, Judy, the proprietor, brought me a phone, plugged it in and said: "Greg Mullavey is on the line."

He knew we were leaving for New York the next day and since he had three more scenes to go over that night, he asked that we forgive him for not joining us for dinner and could we please talk on the phone instead. I was disappointed. I had looked forward to meeting Mary's husband, Tom Hartman, but with pen in one hand and phone in the other and my dinner cold and forgotten on the table, I took notes, as Greg told me of his new life as "Tom Hartman." He said: "Doing *Mary Hartman* is a full schedule. Comedy is difficult. No, I don't consider *Mary Hartman* a 'soap' although the format is like one but we spend more time than the soap opera people do. We seem

to be much more involved. We are doubling up now, taping two episodes at a time . . ."

"How did you get the part of Tom?"

"My agent heard about the show and I had studied with Joan Darling. When I read for the part with Louise Lasser, I knew I wanted to work with her. The people, the company, the producer, all so great. Louise and I get along very well together. We work so intensely. We spend so much time on the set and with each other, maybe we should move there. No, I'm kidding. My wife, Meredith (MacRae) was upset with my schedule. It was from 5:30 AM to 10 PM and she was feeling the strain. When I



came home, even on weekends, I still had to study and work at my part. We were shooting ten hours a day for a while. It's better now. We're trying to cut down on the time but we don't want the quality of our work to suffer. *Mary Hartman, Mary Hartman* has to be quality.

I need and love my home life. We have an eighteen month old daughter and I want to spend time with her. I love to go on outings with my family, picnics and such. When I have a heavy schedule, I miss that. At times it has been overwhelming—just the sheer weight of the work. At times, I got less than four hours of sleep a night. Before starting in the role, I took TM, now I do it all on my own. It relaxes me."

"What did you think of the part of Tom when you first read it?"

"They had Tom originally as a 'beer-drinking slug;' not very bright, not very sensitive; sort of a 'red-neck.' I understand the part of Tom as a factory worker. I grew up and worked in and around factories. My knowledge of those people helped me analyze Tom. I worked, but I stopped to attend Hobart College in New York, where I majored in philosophy. I was groomed as an athlete by my college coaches and by my father, a long-time Dodger

coach. When I was in the Army, in the Special Services branch, I got my first taste of acting. Before *Mary Hartman* I had never done a series . . . a lot of films, Theatre, TV Commercials, and nighttime dramas.

Greg launched his career in the off-Broadway production of *Ah, Wilderness*. Since then he has logged an impressive list of television and film credits: *Bob and Carol and Ted and Alice*, *The Love Machine*, *The Hindenburg*. He has made appearances as guest-star on: *All in the Family*, *McCloud*, *Streets of San Francisco*, *Cannon*, *Rockford Files*, and *Cry Rape*.

For an actor like Greg, there are two sides to the coin of quick fame and fortune. As he sees it: "The blessings are that you become known. A man stopped his car, waved to me and said: 'super.' That I enjoy. But on the other hand, I don't want to become 'typecast.' I took this job hoping to get a better profile.

It's been a creative experience working on this show."

"You said that you understood the part of Tom so well. Do you at times feel that you *are* Tom?"

"No, I never lose sight of my own identity but I do dovetail the character and personality of Tom and Greg."



BRUCE SOLOMON

TV'S NEWEST HEART THROB



Bruce Solomon could be the boy next door—smiling, curly-haired, dressed in blue jeans, leaving each day for work or college. But he's not **just** any attractive young man—he's Mary Hartman's Sgt. Dennis Foley...TV's newest heart throb. To see Bruce/Dennis is to love him.

A lucky break and a teacher's faith in her pupil turned a fledgling actor into a household word.

A young Bruce Peter Solomon reached California via Florida and New York. While studying acting with Joan Darling and Milton Katselas, he was building his reputation as an actor; doing minor roles.

As Bruce put it: "I owe a great deal to Joan and Milton. Not only are they great teachers but they pushed me into roles that made the most of what I can do best. And, Ms. Darling as director of the "pilot," "**Mary Hartman, Mary Hartman**" remembered her pupil as a fine actor and changed the concept of the role of Sgt. Foley (who was originally to have been an overweight, middle-aged desk sergeant) to fit Bruce's personality. He took it from there, adding his own personal magnetism and boyish charm to the part.



Bruce told us, sitting in the conference room of the Norman Lear offices—"It had always been one of my fantasies to work with Louise. I saw her in the **Movie of the Week**: 'Isn't It Shocking?' Louise was playing Alan Alda's secretary. I said: 'I want to act with that lady.' It was six months later I got the part. She's a pleasure to perform with. They (the writers) made more of the Sgt. Foley role. They drew a lot on my personality. Working with Louise made the scenes come alive."

Soap Opera Digest publisher, Norman Roseman, who was with Editor Ruth Gordon during the interview, asked: "Is it as much fun doing **Mary Hartman, Mary Hartman** as it is to watch?" Bruce said: "Yes it's fun. Louise is a terrific worker and she likes what she does. The whole company is one of the strongest groups of actors. They all know what they're doing and they all enjoy their work. I get a chance to really act. We don't belabor things."

I asked Bruce what he did before **Mary Hartman**. "I was looking for work," he joked, "but I was 'working out' and staying in shape. You have to be in good condition. There's a lot of stress when you're on the job and you don't have time for exercise, so you have to do it when you can. And when I have a day free, I like to sail."

"We hope **Mary Hartman, Mary Hartman** goes on and on—but do you have other fields you'd like to try?" I asked.



"I've done over 100 stage plays: touring and in small theatre companies. I'd love to do feature films. I do like to act. I love TV—but the material for movies is more complicated—more of an exercise. Features give you a chance to work."

But for now Bruce and Sgt. Foley are having a great time. He received a letter from a group of office workers in New Jersey who voted him their favorite TV personality. "People keep writing in," Bruce said smiling, "calling me sexy, attractive." He gets lots of mail, sweet and playful, and he asked to send a message via Soap Opera Digest to all who have written to him. "Please tell them," Bruce asked, "to be patient. I promise to answer all my mail as soon as I can."

Bruce seems amazed at his tremendous popularity... a bit like the "pinch me, I can't believe this is happening to me" feeling. He's surprised when people greet him on the street—taken aback when a woman pulled up to his car, rolled down her window and said: "I love Sgt. Foley."

Bruce is a "Leo"—August 12. As a part of his sign he says "I'm deliberate. I **always** wanted to be an actor."

Yes, ladies, Bruce is single. But it can't be for long. He's as sweet and engaging, full of charm and personality as Bruce Solomon, as he is as Sgt. Foley. For Bruce is Dennis and Dennis is Bruce.

MARY HARTMAN MARY HARTMAN

Mary tells Loretta that a birth certificate can be faked—Mike Wallace said so on TV—but Loretta and Charlie's protests are stopped cold when Muriel produces her ace in the hole (again from her bosom), a picture of a boy with six toes on his left foot: the Hagggers men have had that characteristic for generations.

Charlie meets with Clyde and learns that Loretta might play Las Vegas and, if she looks good in a bikini, she may get a part in a disaster movie's hoedown sequence.

All sparkled up, Loretta makes her appearance on the "Dinah Show," the launchpad for the rocketship of her career. In addition to making a pie that takes an hour and 25 minutes to bake, she gets into a discussion with an eminent doctor who has written a book about the relevance of bone surgery to the Inner City. Then Loretta expresses how impressed she is with the show's staff, and how surprised she is that they are all so nice, since they are all Jew-

ish. While Dinah blanches, the announcer ends the show with the disclaimer that opinions of the guests are not necessarily the opinions of Miss Shore.

Tom is upset about a number of things: mineral wastes in the water and the strangeness of his life with Mary and concern over some union "muscle" men who have moved in next door and do not bode well, not to mention a bill for \$250 from Mona.

Martha wants to give Kathy the best for her wedding to Dennis, but she can't afford it, so she suggests the wedding be held in Mary's living room. Mary flatly refuses and continues to do her best to stop the wedding, including the ultimate sacrifice for Kathy's sake. She goes to Dennis's apartment, but he asks for a raincheck (Kathy came and is in the bedroom and Roberta came by and she's in the bathroom, and he's in a spot).

Later, Mary is visited by Roberta and Otto (Germanic and one of the founders of STET). Mary wants to drop out of STET, but no one *leaves* STET, says Otto. Roberta leaves Mary's house, though, to scream a while, when Mary tells her of Dennis and Kathy's engagement. Otto still won't take no for an answer, but he would take a cookie or a candy bar, if only Mary had something fun to eat in her house.

Mary tells Tom that things are alright between them now. She re-

lined some shelves and bought some hamburger helper. It helped.

In the Hagggers' absence, Muriel takes care of things, such as the \$5,000 royalty check which she puts on the mantelpiece, and the notice of cancellation of Loretta's contract, which she puts in her bosom, that treasure trove where anything can appear or disappear at her whim. Muriel calls a confederate to make sure "Timmy" has his routine set for when he calls his "Daddy"; it just happens that the boy is black.

The Hagggers arrive back in Fernwood just the teeniest bit discouraged after the rocketship of Loretta's career zoomed in the wrong direction, into the ground. All appearances cancelled (even the local Capri Lounge), but their spirits soar once again when Muriel hands them the royalty check and tells them she misplaced an envelope from Clyde but hints it probably contains new contracts.

Dennis tells Mary that his day off has been changed to Thursdays. After a bargaining session that would do any labor-management team proud. . . .

Mary and Dennis make a deal

Mary will give herself to Dennis *once*, and he will call off his marriage to Kathy. Finding both Kathy and Roberta in his apartment (waiting to find out what the score is), Dennis quickly recovers his aplomb and kisses them both

hello. He adroitly manages to make a date with Roberta for later and to tell Kathy something may happen next Thursday which will make it impossible for him to marry her, but she will be one of the first three to know. Later, Roberta buys his story that their affair can continue, because his marriage to Kathy will be an "open" one.

Even after being beaten up and having Heather threatened by the union goons, Tom refuses to drop the union investigation because he's got the goods on the union secretary.

Mary tries to convince Kathy that her marriage to Dennis will be loveless, and Martha discourses on the relationship between marriage and sore feet.

Tom comes home and is vaguely worried because Mary isn't there. He should be worried, because she is at Dennis', necking on the sofa. Dennis wants Mary to say she *feels* something, but Mary doesn't want to *talk* about it, she wants to *do* it and get it over with. Offended, Dennis hands her her coat. He will give her another chance next Thursday, but for now the deal is off.

Mary muses that he is beginning to remind her of Tom: so much talk and so little action.

If you're slapped in the face with a dead fish, slap the fish in the pan and cook yourself a good ole meal. That's how the Hagggers ultimately cope with the realiza-

tion that Muriel won the pot and their \$5,000.

There Is No Timmy

They have been "taken and had." When they find the letter cancelling Loretta's contract, however, downhome sayings are no help. They are, for the first time, utterly defeated.

Thursday looms large in everybody's life. Roberta, waiting for Dennis' decision on that day, is prepared to accept his idea of open marriage, although she would prefer being the one he is "openly" married to. Tom, of course, cannot really understand the significance of Thursday, or why Mary talks about things like infidelity. When Mary presents convoluted theories

about the subject (with the ultimate hope that infidelity isn't wrong, after all), Tom remarks that if this is logic, he'll take vanilla.

Thursday is important to Kathy, but if the decision isn't the one she wants, all the onus is on Mary, because she's the one who's making Dennis' eyes roam.

The day also figures heavily in the life of Martha, because if this wedding is called off, what will she do with a freezer packed so full of frozen canapes for the reception that there isn't any room left for TV dinners; and she just couldn't endure another week of having to cook dinner from scratch—it's just too much work.



Mary Kay Place (Loretta Haggars)

Vertical Mouth-To-Mouth Resuscitation

That's what Dennis was giving Mary in her kitchen when Kathy walked in: Mary's explanation to the family is not believed by Kathy or the rest of the Shumways, either. Mary sadly returns to her own house when Grandpa Larkin says he loves her but he can't believe it.

While Mary was being kissed by Dennis, she spoke of guilt, guilt, guilt every time she came up for air. Dennis tried his best to overcome her restraint with more kisses, which she was not eager to fend off. When he left, reiterating that fateful day—Thursday—Mary was beginning to wonder if her interference has done any good at all or if it has just caused more difficulties.

In a dream, Loretta tried to call God but received no answer; then she was in a closet and seemed to get a message that she hasn't been doing enough for religion: so when she awakens, she decides to join the Worldwide Missionary Center (which has an 8 year old leader) and spread the WORD from door-to-door. Charlie is not overly elated.

When Tom finds out about Mary and Dennis in the kitchen, he walks out of the house, to return many drinks later with his baseball cap askew.

A Marriage in Trouble Again

He tells Mary that something is wrong between them, but he doesn't know what and he can't take it. When he had the affair with Mae he just *did* it; she *wanted* to kiss Dennis. Later holding and comforting Tom, Mary calls him her sweet baby . . . Dennis.

Breakfast, next morning, is so tense that Mary is reduced to yelling out that breakfast should not be tense and Heather may not have platform shoes.

Martha goes to ask Dennis if he really kissed Mary in her kitchen because of his overflowing love for the Shumway family. When he calls her "Mother Shumway" she has all the answer she needs and is very relieved because now she won't have to fight with Sears over the deposit she paid on the green chiffon dress for the wedding. She is gratefully giving Dennis a kiss when Kathy walks in and—not unnaturally for her—suspects the worst. Dennis is able to retrieve the situation and—as he later tells Mary—he doesn't say the wedding is on, he just doesn't say it is off. Mollified and extremely happy, Kathy even tells Mary that she is ready to bury the hatchet and Mary (sadly) agrees to bake an applesauce upside down cake WITH raisins for the surprise shower Martha is giving for Kathy.

Mary goes to see Dennis at the station house to tell him she un-

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derstands him now: he likes to play games with people. His reply and defense is that he doesn't want to hurt anybody, so he tells them the *slow* truth; by Thursday, (that day again) they will have the whole truth.

Tom in More Hot Water

Tom gives the Ass't. D.A. the goods on the union fund. He gives Tom campaign gimmicks and a bill of goods. When Tom leaves, the politician calls the union chief and gives *him* the goods on Tom.

Betty McCullough, self-styled psychic and astrologer, is arrested for . . . soliciting . . . trade.

MARY HARTMAN MARY HARTMAN

Where Charlie a heathen, he would be converted on the spot, the way Loretta sings her hymns, but he wants her to get back to pursuing her career. She feels conflict between the two callings, and is waiting for a sign. Merle Jeeter, father of the Rev. Jimmy Joe (who is not a 37 year old midget as Mary has opined) and business manager of the World Missionary Center, perks up his ears when he hears Charlie tell Loretta that Clyde's brother MIGHT be willing to back a recording of her great song, "Vitamin L." Merle hurries off to see if Jimmy Joe can come up with a "sign" for Loretta Martha not only talks to her plants but she sings to them and gives them names, like Millicent. She advises Tom that nobody really understands what goes on in a marriage: look at her, she's been married for 35 years and she *still* doesn't know what's going on. When Kathy comes home referring to Dennis's undercover assignment that will be finished on Thursday, Tom remarks that

under-covers sounds more like it.

Tom is getting the business from the union. A special watchdog committee is set up with George as chairman. (What Tom sees as corruption, George sees as loyalty.)

A Wounded Bird . . . Flies the Coop

With firm resolve, Tom goes to see Dennis and tells him to stay away from Mary, or else. Dennis tells Tom that Mary is a wounded, sensitive bird with needs that must be met. Tom lets Dennis know that if she is, she is *his* wounded bird.

Thursday dawns at last. Mary's metaphor for the day is: trying to decide whether to jump out of a burning airplane without a parachute, or staying in the plane until it goes down. When Tom comes home with the news that he has been laid off and his Pride (macho?) rejects her efforts to comfort him, and when he says (but not really meaning it) that he doesn't want her kind of love, Mary's mind is made up. She goes to Dennis.

Dennis Has His Moment...

Standing there, in Dennis's robe, with her braids undone, Mary can't stop talking—about second thoughts and Tom. Dennis finally sells her on the idea of "One Beautiful Moment." When she says "Yes" it is the most beautiful moment of his entire life.

Then he clutches his chest and falls to the floor. Heart attack.

Mary will have cause to remember Grandpa's definition of tomorrow: that's when you pay for what you've done today.

Only semi-hysterical seeing Dennis on the floor, Mary is able to save him by using a technique she learned watching the Barbara Walters' Show (watching TV is sometimes more than idle past-time). She is distressed, though, by his insistence that she accompany him to the hospital but, despite her attire—or lack of it—she goes. While Dennis is being examined, Dr. Furman makes smart remarks about "making whoopee."

Tom and Kathy, putting the clues together, seek their respective spouse or spouse-to-be at Dennis' apartment. They find, instead, Mary's clothes.

Mary herself, they eventually track down in the Shumway's kitchen where, wearing one of Kathy's dresses, she tries to convince them she has been roller skating. It does not, as they say, wash.

Tom cannot forgive her. One of his reasons is that it is *different* when a wife is unfaithful. He packs a bag and walks out—with some difficulty, because the suitcase clasp is broken.

At a bar he runs into Ed. They discuss their inability to understand close relationships and Ed invites Tom to bunk at his place until he decides what to do.

Howard is *livid* and there ensues a hot battle of words which is interrupted by Betty, who reminds them that this always happens and then the neighbors find out and then they have to move again and she is tired of moving all the time. She looks at Ed and calls him son and Ed reminds her that *he* is not her son; he *lives* with her son.

Loretta may resume her career after she finishes making 3,000 sequined bi-centennial Christmas trees for the Center. Merle picks up his ears when she says she would donate all her earnings to the Cause (Charlie protests he was thinking of tithing) Merle is *sure* to get a sign for Loretta to pursue stardom.

Kathy is calm. She has decided to become a nun. Dennis is calm. He loves Mary and will not take no for an answer.

Dennis Wins!

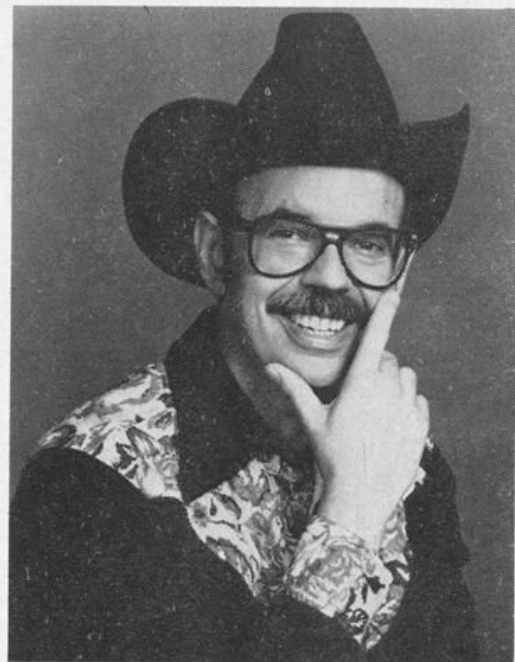
Mary is not calm. She writes to Dear Abby. She tries to convince herself it is her Christian duty to visit Dennis. After much agonizing she arrives at his bedside to say good-bye forever. Instead, she blocks the door to his room with a chair and hops into bed with him.

They get to work on that Beautiful Moment.

Kathy tells Father DeMarco she's thought a long time about being a nun (two days and two nights). As an alternative, he suggests she try being a TV newswoman, and he will help her. Kathy is

MARY HARTMAN, MARY HARTMAN

cured, once she pictures herself as a young Barbara Walters with sex appeal. She and Frank are soon on a first name basis and they shake hands. For a long time.



Graham Jarvis (Charlie Haggars)

To Be Or Not To Be . . . Married

One good thing. Tom's lousy suspension is over and he's back on the lousy line. He and Charlie discuss homosexuality, as Ed joins them. Ed has nothing to say on the subject *then*, but at home, he tells Howard of all the things he had wanted to say. He amplifies on his desire to be open and honest and . . . married. Howard isn't ready for that yet and, besides, white isn't his color.

Mary tries to get rid of her guilt. Nothing helps. Loretta gets the Rev. Jimmy Joe to come to see Mary, but he can't help either, although he does come up with a startlingly accurate prayer in Mary's behalf. Mary calls Bob Gilroy, the plant's psychologist. He hears her story with the same compassion he once heard Tom's. His reaction is identical. He has walked away from just two patients, he tells her. The first was Tom; Mary is the second. He just can't *relate* to them.

Could Sigmund Help?

Tom also tries talking to Bob, who tells him he and Mary need *Freud* to solve their problems, what with the V.D., the whoopee, and the chair against the door and the cardiac case. Hearing what Mary did in Fernwood Hospital is a blow to Tom's solar plexus.

The Haggars, along with the rest of Fernwood, try to get the Hartmans back together. They invite both Tom and Mary to dinner (chicken-fried steak for the 101st time), an arrangement designed to reunite them. Mary is all for it, but Tom walks in plastered and tells Mary she is not his wife. Not anymore. Mary is dazed. She feels sick.

A Cry, A Plea In The Night

Mary calls her grandfather, but he wants to catch the end of a movie he has waited 20 years to see and he might not be around

long enough to wait for the next time it's on TV. Mary calls information for help and is given the number for the HELP LINE. She calls that number and cries out HELP!

"Help" Helps

Mary is so impressed with the Help Line that she becomes a volunteer and has a red phone installed in (where else?) her kitchen. She gets obscene phone calls and Dennis calls, too. She agrees to go to his apartment, but only as a representative of Help.

Martha wonders, aloud, if Mary and Tom should have another baby. It would not help, says Grandpa, and the why of it is that Grandpa and his wife were having problems and that is why they adopted . . . Martha, who was sure a cute baby, but didn't help. Martha is now on a quest to find out who her real parents were—if they were, say, Rockefellers, she would be a different person, right?

Everybody's Got Problems

Ed and Howard, like everybody else in Fernwood are having problems. Betty would like to hope that Tom is jealous of Howard's friendship with Mary (and that the friendship could lead somewhere in the direction of an altar); Ed is angry because Howard goes out looking for friendly bars and finds them; and Howard is upset because Ed treats him like a wandering wife. Howard will probably be

more upset when he realizes that the door to door salesman of Great Classics who tried to sell, for pennies a day, the series to Mary (didn't make the sale be-



Louise Lasser (Mary Hartman)

cause she gets Reader's Digest Condensed Classics)—anyway, the salesman recognized Howard as the guy who had the fight in the office in another city, when his boyfriend came by to pick him up. Now Mary *knows*.

Experience Lands The Job

Kathy meets Clete Meisener, who immediately offers her a job (what with all her experience on and off camera—she was interviewed when Mary was held

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MARY HARTMAN

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hostage in the abandoned Chinese laundry) on a cooking show. Kathy will be the Fernwood Cookie, and maybe Clete's, too; but she is, if not in love, then *in something* with Frank.

Boilermakers for Breakfast are not good for the health, but they are relaxing, as Tom can testify. At the moment, his drinking problem is about all he has. Everything else has changed—for the worse.

Mary is so upset when Tom says he wants a divorce that she goes to Dennis' apartment. She doesn't know what she wants, but Dennis mesmerizes her and she ends up telling him *yes*, she loves him *and* her mother was adopted.

MARY HARTMAN MARY HARTMAN

It is not quite true that Tom has nothing left. He has his drinking problem and his memories of high school sports. When he asks Grandpa Larkin if there isn't more to life than this, Gramps tells him not to ask dumb questions and he has probably forgotten more than he ever learned, anyway. "You just do your best. That's life."

Charlie questions the spiritual value of selling Bicentennial sequinned Christmas trees for "love offerings" to buy Condos for Christ; but Loretta is firmly committed to making three thousand of them.

FERNWOOD COULD USE VITAMIN L

The Haggars invite everyone they know to the recording session. Later Charlie has to nervously remind Loretta that they are paying for the studio by the hour, and he seems to regret having so many friends and friends of friends. The Jeeters, pere et fils (father and son), are there (handy, because the young Reverend is

needed to "lay hands" on a sick amplifier), Mary is there, Dennis is there, and Tom is there, drunk as a lord. He isn't happy about his taxes going to pay the salary of his wife's lover; Mary and Tom disrupt the recording when they get into a screaming match, but nothing is resolved.

Dancing with Dennis in her kitchen Mary hints rather broadly that soon she will probably be free to marry again. Dennis picks up the hint and quickly attempts to quash it then and there; he foresees a long relationship with Mary, but no marriage. He definitely does not foresee marriage.

Martha learns, through Adopt-O-Find that she was born in Oklahoma. It is significant, because perhaps her natural parents died in an Oklahoma type accident, like drowning when their gusher came in.

Kathy is not entirely happy as the Fernwood Cookie, and so Clete gets her the job as Weather Person. She has her big moment, but, unable to read the satellite map, she leaves the studio in tears, as she later tells Father DeMarco. She also tells him she loves him, and this time it is different from those other few times she has been in love this year.

ON CLOSETS

Ed and Howard are having misunderstandings about "coming out of the closet" (that is a technical term, as Mary learns from How-

ard). Ed wants to get married, too, but to someone like Mary, and she hopes the trouble between Ed and Howard is jealousy over Mary. She is wrong.

Tom goes on the wagon for about five minutes and gets a job in a hardware store. He runs for a beer when Mary can't join him to celebrate because she has just made an appointment to see Dennis.

Now that she is over thirty, Mary is more *serious* than she used to be and when Dennis tells her good-bye she is embarrassed because she confused LOVE with MARRIAGE. Ending up with nobody (as predicted by Heather) is just what Mary fears now and she misses Tom terribly.

TOM GETS A SURPRISE

At the Capri lounge, Tom and Ed sort of talk things over. After a couple of beers, Tom makes the acquaintance of Joline and Joyce. Joline is a telephone operator who does imitations of Lily Tomlin doing imitations of telephone operators. Joyce drives a truck. Tom wants to make it a foursome, so Ed is forced to put things on the line for Tom. Boy, is Tom surprised!

Loretta is thinking once again in super-stardom terms and declines various offers from Merle (she is oblivious to some of them). Merle confesses to her that he is a *SINNER* and not only that, he frequents houses of ill repute.

Loretta will remain with the center long enough to help Merle find salvation. Charlie is delighted to see Loretta's involvement with the Missionary Center on the wane—and to learn that there is *something* wrong with Merle.

CATHOLICS AND INDIANS

Kathy still loves Frank, but all of a sudden she seems to be engaged to Clete, and she's going to take her religious instruction in order to convert and marry him properly. Could her religious fervor have anything to do with Frank? You bet it does.

Martha, meanwhile, learns from Adopt-O-Find that her father was a Choctaw.

Boswell, the interviewer for the Typical American Consumer Housewife Contest is thrilled with the liberal sprinkling in Mary's conversation of advertising slogans and product names. Being separated from her husband is no drawback, because nowadays single is great. Also weighing heavily in Mary's favor is her total lack of interests, hobbies, investments or charities, with no reading—apart from Readers' Digest and Television Commercials, where required. It may sound dull, but it is what makes her so terrifically typical. Typical-wise, dull is great and Mary wins the contest. She is IT and will appear in a TV documentary and everything. All of sudden, she really has something to smile about.

MARY HARTMAN, MARY HARTMAN

MERLE IS DETERMINED

Even though Loretta tells Merle very firmly that she cannot accompany the Crusade to Chicago for the big revival; even though she says Charlie would never stand for it and makes it clear that Charlie's wishes are, in the main, her own; even though she turns down being *soloist* and getting *billed* right up there with Jimmy Joe himself, Merle will not give up. He tells his son that Loretta is going to be their new mama and wife.

While planes fly over her house (louder than anyone else's), Mary panics at the thought of panicking tomorrow when the TV filming crew arrives. Howard comes by for a nice heart-to-heart, and then Betty comes and asks to speak to Mary, privately, importantly.

The important thing is that Mary's and Howard's charts are in conjunction and so she wants Mary to take Howard to bed in order to prove to him that he is truly a latent heterosexual Mary tries to put her off.

Alone at last with her panic, who should stumble in, but Tom. Drunk, of course, but home (he was embarrassed to go to the McCullough's, now that he *knows*), he falls asleep before Mary can tell him how afraid she is. Of everything.

HOME CURES

While the crew films in Mary's kitchen (where else?), other things

are cooking over at the Shumways. Grandpa Larkin is reduced to stewing his own prunes (and being very jealous) because Grandpa Billy Twelvetees, Martha's Choctaw father, has come to stay. He has lots of Indian cures. And one of them he gives to Mary: kick Tom out of the house and make him stand on his own—it's the only cure for alcoholism, and it's what his wife did to him, God rest her soul. Ten minutes later, Mary takes Billy's advice. While on camera.

A little while later, Howard comes by with an upside-down cake (how very fitting, that) and Mary gets Howard to admit that if he ever WERE to have an affair with a WOMAN, it would be someone like Mary. She says, then, that while she won't "go all the way," she will sort of get him started. They kiss a long kiss and Howard begins to breathe . . . a sigh of relief. He felt *nothing*. Betty was wrong, and he is NOT a latent heterosexual, after all. He is thrilled.

Just then, Tom walks in. Should he *really* be expected to understand what this is all about? Even if he is drunk?

CATHY AND FRANK?

Cathy realizes she can't marry Cleto because he wants her to give up her TV career and raise a family. She explains all this to Father DiMarco, then *he* explains that, since meeting her, his doubts

about his vocation have reached monumental proportions. He loves her. Oh! Oh!

Despite warnings from Mary, Loretta decides to go to Chicago after all. She almost convinces Charlie that it will be good for her career. She is going to the motel to rehearse, she thinks.

Merle hustles the young Reverend off to the movies while he waits for Loretta. Everybody else, including the boy, knows there's trouble coming. He goes to tell Charlie of his worry about Loretta and his daddy. Loretta becomes a mite worried herself when she notices Merle locking the door, and by the time Charlie is banging on it, Loretta is screaming for help. Charlie gets the door open and the rifle he is carrying goes off. Merle falls to the floor.

Mary screams at Tom that she was kissing Howard because Betty told her to. Then the phone rings. It is David Susskind telling Mary she will be on TV. She tries to juggle the four-way conversation, but fails. Howard is upset; Tom doesn't believe her, and Susskind is cut off.

When Ed hears about Howard and Mary, he packs his bag and tells Betty he hopes *she'll* be happy because she's got what she wanted. He's leaving! Then Howard comes home and announces that he is going to come out in the open and marry Ed. Betty tells him he can't, because Ed has left him. Then Betty goes to yell at Mary. Mary



Bruce Solomon as Dennis Foley

is a family wrecker.

THE ENDING

In New York, Mary wants to buy a doll's house because it is the symbol of the perfect life, where everybody is perfectly happy. It is not for sale. Not even after she kneels in front of it in supplication for over two hours. The house is a "come-on." That, too, may be symbolic.

Facing a panel of world's leading experts on national TV, Mary becomes unglued, and has a nervous breakdown in front of everybody.

In the quiet of the Psycho unit (where she'll be taken care of by *Dennis*, the new attendant) Tom wants a drink, and Martha cries over her family. Mary has one thing to say—her name. Over and over again.

Could anything *possibly* be left for Mary to face? Probably.

**ON VACATION
SEE YOU SOON!**

MARY HARTMAN MARY HARTMAN

By now TV watchers do not have to ask—"Mary who?" Love her or loathe her, Mary Hartman has become a household word. It's the most talked about show since Orson Welles prophesied the end of the world. Whether you quickly shift your TV dial when MH 2 comes on; or give up your lunch hour to watch in a neighborhood appliance store—you have to admit, Mary Hartman has changed the aspect, the meaning, the audience of Soap Opera watchers.

To give the tired work-weary cast a much deserved rest, the summer weeks have been re-runs. Now's the chance to catch up on missed episodes or savor

again the humor and pathos of your favorite happenings in Fernwood, Ohio. Muse over all the hitherto unheard of and pre Mary Hartman bleeped scenes. Subjects that were taboo—that other shows feared to discuss—Norman Lear has dared to present unashamedly. Now, you might ask, since we've had adultery, death by drowning (in chicken soup), prejudice, Anti-Semitism, impotency, marijuana, homosexuality—What's left? What can we say—watch and see, or if you are a Hartman hater, just turn off your set at the first call of "Mary Hartman"—and take off for the nearest House of Pancakes.

RJG



It's a Matter of Opinion

SOME THOUGHTS ON MARY HARTMAN, MARY HARTMAN, OR, EVERYBODY'S CRAZY BUT THEE AND ME, AND SOMETIMES I WONDER ABOUT THEE.

It may, or may not, have been unprecedented in the annals of TV, but it was, nonetheless, surprising how MARY HARTMAN, etc., took the country by storm. People who would not be caught dead watching a soap are devoted to MARY with a passion that is sometimes overwhelming. An unscientific and very unofficial poll shows that the country could be divided roughly into two groups: those who love it and those who hate it. The no-man's land of non-partisanship is very, very slim.

What MARY HARTMAN, etc. does, is to take everything and look at it through a special lens (borrowed from Joseph Heller and his landmark CATCH 22) and, like mud in our eye, present us on our collective senses (The TV screen) a view of life where everything is reduced to its absurd, but very logical, extreme. Without that special lens (the plotting and writing of the show, the perfect understatement of the acting, the impeccable casting, the smooth direction and the very real production values) the whole of the work is nonsense. But with it, every line and every thought flows straight to the heart of the matter, to its logical end—which just happens to be (or seem) absurd.

It is almost necessary nowadays to read a newspaper, because the chances are excellent that if it was in the newspaper, it will be on MARY HARTMAN in some fashion. If you have thought it, or felt it, it will probably be on Mary Hartman. One of the certainties of life (like death and taxes) is that if the show says something nasty about my group one night, *your* group will get it the next and we all can have a chance to feel smug. Everyone can let off steam vicariously and nobody can be offended because, on this show, NOTHING IS SACRED and so far they have been very even-handed with their brickbats.

The show has performed a very important service to the nation. By portraying our ennui and thereby arousing our passions, it has proved that we are not all that overtaken by lethargy after all. Another absurdity, but—put the way Mary Hartman puts it, it makes the most perfect, logical sense. *Doesn't* it?

by Kathleen Madigan Solmo

"MARY HARTMAN MARY HARTMAN"





Mary Hartman has slipped over the edge. Following a mental breakdown on "The David Susskind Show," Mary (Louise Lasser) is admitted to Fernwood Receiving's Psychiatric Ward in a catatonic state. She seeks security with her new friend, Ficus Pandurretta.

MARY HARTMAN RETURNS

In Case You Missed The First Episodes— How's This For Openers!

When Mary went bananas on the David Susskind Show, she pioneered a whole new way of letting it all hang out. A breakdown on TV *must* be respectable otherwise they wouldn't have aired it. Besides, the show got terrific ratings.

Mary is now the star patient of Fernwood Psychiatric. She is worried about Tom and Heather: a family, like a set, should not be broken up. To appear normal, she watches TV and attempts conversation with a catatonic patient. Another member of the happy group tells her of his plan to save America, by levelling—most of Ohio.

Mary wants to go home and the doctor thinks she is ready, but Ackerman, head of the center, wants to use Mary (she's famous) to cover up his Medicare fraud. In Mary, he sees a woman of . . . worth

Tom can't get in to see Mary so he goes home. Heather is surprised to see him . . . sober.

Charlie is in the hospital with buckshot wounds. Merle wasn't hurt and Loretta is worried about the little Reverend. Charlie says there is a place where goodness stops and stupidity starts.

Kathy hasn't changed much, except she's pregnant.

Fernwood is about the same. Only it is more so.

MARY HARTMAN MARY HARTMAN

Charlie is not comforted to hear that his manhood *isn't necessarily* lost. Loretta tells him that there are *lots* of things, probably millions, besides sex. She just can't think of any, at the moment.

Martha can't find George. At the hospital, George got out of *his* side of the car and was on his way to open *her* door, but he never showed up. She apologizes to one of her plants for the way things seem so crazy lately, but figures it can use the practice, because it is a present for Mary, in the looney bin.

WHAT'S ONE AMONG SO MANY?

Kathy confides in Grandpa Larkin that she is pregnant, although who the father is, is something of a mystery. Later, when her mother tells her of George's disappearance, Kathy is sure it is all her fault. When she tells Martha *why* she feels guilty—and angry at Grandpa for telling her secret—Martha reacts as she always does in a crisis. She faints.

Loretta knocks on the Jeeters' door. She has come to comfort Jimmy Joe. Merle almost drops his chewing gum at the sight of her, but she throws him out. She goes in to talk to the boy while he has his bath and watches the TV news—Merle has thoughtfully hoisted the set above the tub with a rope. She leaves the room to find a rubber duck and in her absence, the TV falls into the tub. Loretta says a heartfelt eulogy for the boy: he gave his life for the sins of the 6:30 news.

Nurse Grimball, in addition to her neck brace, now sports a sling. She is *not* accident-prone, she is just clumsy. She slipped on an oiled leaf after saying goodnight to her rubber plant, "Goodyear."

Ronald, the catatonic patient, watched five and a half hours of TV. When he reaches the national average of watching time, perhaps they will let him go home.

Chester has hidden a nuclear device (plutonium in a thermos) that could level 24,000 square miles. He is, remarks Mary, at least showing an interest in the outside world.

Tom finally gets to see Mary. They cry, they laugh, they fight—when she tells him her fears about Ronald and the entire southern half of Ohio. Tom thinks she is over-reacting.

GORE WHO?

Mary gets a call from Gore Vidal. He wants to write a book

about her. She is amenable to his suggestion, as she always is when anybody suggests anything.

Ackerman is all a-twitter at Vidal's call. All this publicity will enable him to make more off Mary than he ever did off the Federal Government. On no account can she be let out of his control.

Dr. Medwick, counselor on marital affairs, paves the way for Mary's pass when he cites the Bible to her as a recommendation FOR SEX. At first she thinks he is just a dirty young man, but eventually comes to realize that the Good Book is the greatest sex manual ever written. He describes new techniques for getting rid of inhibitions. She's convinced. So is Dr. Williams, and he blackmails Ackerman into letting Mary go home for one night.

She is happy about the prospect of walking into her kitchen and surprising everybody. She's in for a surprise herself, because Heather did not inherit any of her mother's "neat" genes. The house is a mess. It is difficult to pick anything up when you're wearing platform shoes—Puerto Rican Star Treks.

George is still missing. Grandpa wonders if he perhaps wandered into another massage parlor and *got rubbed out*. Heather leans toward the kidnapped-by-space-alien theory, but Martha opts for amnesia—people are always disappearing on TV—like Sargeant Shriver—and it's always somebody's amnesia.

A FRIEND IN NEED

Kathy tells Clete she's got a stomach bug that could last for months. Is the offer of marriage still open? Not when he learns she is pregnant and counts up the weeks of their relationship.

Merle doesn't blame TV for his boy's death, but if politicians were more inspirational people wouldn't watch it so much. He would run for office if he got the call, but until then he's going back to Texas.

Charlie will not see a shrink. His head is a far cry from his traumatized parts . . . He goes home and, with memories in every room (even closets), finds it very depressing. Even Loretta's chicken-fried steak can't cheer him up.

THERE'S NO PLACE LIKE (MARY'S) HOME

The reunion between mother and daughter at the Hartman house is not exactly endearing. Heather is disappointed that Mary didn't break out of the looney bin, but she's making book that her mother will flip out again any minute. The reunion with Tom, however, is copacetic . . . their honeymoon was never like this.

Back in the hospital, Mary tells Wanda that Tom was more like HIM than he ever was. He also wore a tie. Mary also tells Chester he can be real without blowing up Ohio. But Chester calls Fletcher, the physicist, who is frantic to get

Patients in Fernwood Receiving's Psychiatric Ward have the proud distinction of being a part of television's rating system and they share their joy with their newest family member—Mary Hartman. From left to right, the residents of the ward: Mrs. Defarge (Nedra Volz), Chester Markham (John Heffernan), Ronald Drayton (Robert Snively), Stuart Danville (Barry Greenberg), Mary Hartman (series star Louise Lasser), Wanda Rittenhouse (Marian Mercer).



the Plutonium 239 back. It is very dangerous stuff. Chester definitely has nuclear capability—something only governments and other sane people should possess. Not to worry—Chester loves Mary. He really does.

Mary tries in vain to get Nurse Grimble to disarm Chester. But N.G. says it is in the *nature* of men to be violent. He is just *playing*. There wouldn't, in fact, be wars if women didn't fail in their function to create beautiful atmospheres with flowers. Hitler, for example, was just playing. Think what a few flowers could have prevented. World War II.

COMMON MAN AND THE TOUCH

Merle is back from Texas. He got so many love offerings that he is going to start building those Condos For Christ. He also got a message from God (via the U.S. Mails). That one appearance on TV convinced him that the power of TV belongs in other hands. His. Look out, Jimmy Carter, another man of the people is stepping into the arena. Merle is going to run for President. Of the U.S. of A.

His meeting with Zoning Commissioner Rittenhouse (Wanda's husband) is not very fruit-

ful. Merle wants tax-exempt status and Rittenhouse wants a big stack of the long green. Merle thinks he's talking about a lot of forms that have to be filled out.

Life, so far, is better than a poke in the eye with a sharp stick for Charlie, but not much. He finds hope, however, in an ad in a men's magazine; a new type of transplant and a money-back guarantee if the operation doesn't succeed. But he is still touchy, and when he overhears Tom make a date with Annie Wylie for after six to service her Recreational Vehicle and calls it public relations, the phrase disturbs Charlie no end.

"AUNT ANNIE" COMES TO TOWN

Annie Wylie, self-styled resort groupie, is being very, very friendly to Tom—like an aunt? Loretta is worried, because she smells adultery in the air. She tries to womp Mary good by telling her about Tippy Toes (Annie's CB I.D.), but Mary is mostly upset at the nickname. Tippy Toes is such an undignified name for an adulteress.

Martha is all excited because of a letter from "Jack and Jill" the finders of lost persons. They have found George on a UFO and are on their way to Fernwood. Happy because she does not now have to learn how to live on \$46 a year for seven years, Martha decides to believe their claim but then, Martha will believe in anything.

Kathy can't find a job and she can't find a husband and she can't find Fr. DeMarco because he's been transferred, and she won't let Dr. Furman sell her baby to a wealthy couple (with only a *small* commission to cover his expenses) so she thinks about taking the easy way out

Grandpa Larkin is against such drastic action. "Easy" is not the point, he says, "Life" is. A baby is not a piece of biodegradable underwear to be tossed out.

A MEETING FRAUGHT WITH MEANING

Gore tells Mary that she is a symbol of our society: mixed up. She is thrilled with his tie and he, in turn, is delighted that she thinks he is nicer than a shock treatment.

Ackerman is all agog at the arrival of the famous author. Publicity, publicity is the watchword of his life. He is planning on making Mary's homecoming a national celebration to be continued until the Tri-Centennial. Just think of it.

Chester is firm. The next time anyone tells him to have a nice day, POW goes his device, his one-man answer to the population explosion.

It is, perhaps, fitting that only Grandpa Larkin sees in Chester the menace of death, but what can he do? Or Mary? Or any of us?

Loretta has a session with the bible-citing sex therapist who is fascinated by her sexual dreams and fantasies. □

MARY HARTMAN MARY HARTMAN

Mary decides to place Chester's lunchbox in the time capsule. Her intricate plot is successful as Heather brings *her* Peanuts lunchbox to the looney bin and an exchange, worthy of the CIA, is made.

Gore blackmails Ackerman into releasing Mary. Then, after informing Mary that she will have to write the book because it is *her* story he gives her a blank notebook and leaves. He goes to visit Martha. At the Suumway's, Gore comes to a very deep conclusion: cliché is stranger than fiction, let alone truth, at least in Fernwood, Ohio.

Jack and Jill want a mere \$3,500 to negotiate George's release from outer space. They are numbed by the realization that Martha is stone-broke.

Grandpa is afraid of quitting peanut butter: now that Carter is going to be president, it might be dangerous to do so.

Mona McKenzie (remember her, the sex surrogate?) has been admitted to the psycho ward. It

seems that too much of a good thing can be too much after all. She and Chester watch the MARY HARTMAN DAY festivities on TV. When Chester finds chocolate milk instead of plutonium in his thermos and realizes what Mary has done, he kicks in the TV. He is understandably upset. Mona, also understandably, is confused in the matter of devices, which Chester keeps talking about. She is sure Chester still has his, if only he would look in the right place.

Speaking of devices, Charlie's will cost 5,000 clams. Where can he get that kind of money? The answer arrives in the person of Jody Joxle, a drag racer from down home. He is, somehow, Charlie's ticket to fame and fortune. Mostly fortune.

Merle comes to pay his respects to Wanda. He feels very guilty—and would have done more, or less, or a combination of both to have prevented it—but he accused Rittenhouse of corruption, making that worthy man choke to death on Clete's new show, "TV Dinner." Wanda is more than magnanimous. She is positively thankful. Merle did her husband, and her, a favor. She has definite plans in mind for Merle to take over her husband's old spot.

Tom is underwhelmed at Mary's being home. Annie's RV is parked in the Hartman driveway and Tippy Toes may have in mind a *menage a trois*.

MARY HARTMAN, MARY HARTMAN

Mary is in braids and mini skirt again. Perhaps all is now right with, if not the world, at least Fernwood, Ohio? Don't take any bets on that one . . .

HELLZAPOPPIN

Tom does his first commercial for RVs and Mary makes him so nervous with her suggestions that he asks *her* to leave, but for Annie to stay. The ad is terrific and Mary is amazed. She is also amazed that their sex life has gone from a Gobi Desert situation to one of a plush garden of it. There is, even, too much of it, for Mary wants to be loved for her mind. Her mind? She is not overjoyed, either, when Tom gives her a CB radio. She would have preferred a juicer.

DOUBLE THE MONEY, DOUBLE THE FUN

Kathy decides after one visit with Brian and Christine Adams that she will not sell them her baby. She rather changes her mind when Mrs. Class (Christine is very, very rich) offers her double the money for double the product. After the baby is born, Kathy can get busy having another one. Brian's.

Garth, self-declared opportunist, wants to go into business with Merle, to help him up the ramp of the highway of success, as it were. Wanda wants Merle to go into politics. In twelve years, she could make him president (he'd be

54 then, just like Jimmie Carter). Wanda wins. Merle confesses his past lecheries—ever since he was a little boy—Wanda just hopes he hasn't overcome *that* deficiency of character.

Martha receives a picture of George in outer space. He looks surprisingly like a fire plug. Martha is not deterred in her faith that he will eventually return, despite her lack of funds to pay Jack and Jill. Detective Johnson will help on that score. He will get Martha a job acting in police training films. When Martha says she can't act, he replies that neither can the police, most of the time.

Mary at first is worried that Loretta's frustrations will lead her into an affair with Jody, who is not a kid; Loretta is not a kid, either, and Charlie is very, very bald. Later, Mary decides that Loretta *must* make Charlie jealous to get him over his mental block. Jody is the one she should NOT do it with, but pretend to.

Patty Gimble is accident-prone because Garth does things like scraping his knuckles against the wall with a hammer. He was probably going after her with it. One night Patty knocks on Mary's door, stumbles into the kitchen and falls—unconscious, at least—on the floor. Mary's first thought is gratitude that she did not mop the floor that day.



Gore Vidal gets some help for his latest endeavor from housewife, Mary Hartman (Louise Lasser)

THE HUMAN COMEDY, CONTD.

Pat is okay. She merely suffered another of her complicated domestic accidents, Garth smilingly explains to Tom and Mary. Mary is overjoyed that Garth told her the whole story (and she believes the darndest things). She does not believe, however, that Jack and Jill can find George, so she tells H.V. (Johnson, not Kaltenborn) that she wants to sign a complaint.

Kathy is weirdly, if not happily, ensconced in the Adams' mansion. The situation is strange, even for Fernwood, but is easily explained by the real reason Christine and Brian want Kathy's baby. It seems

that Christine's old man will give them a bundle upon the birth of a male heir. Kathy is a little relieved that Christine's gropings are not homosexual advances but an effort to learn to play the part of a pregnant lady, complete with a bunch of pillows.

Taking Mary's advice that making Charlie jealous is the way to cure his condition (the ploy worked on at least three soap operas), Loretta proceeds to try—with the confused Jody as co-conspirator. It only makes Charlie ripping mad.

Loretta then approaches Merle, backing him into such a corner that he cannot disabuse her of the notion that since it was all his

MARY HARTMAN, MARY HARTMAN

fault anyway, the least Merle can do is donate *his* parts to be transplanted onto Charlie. Merle is vastly relieved when Charlie angrily refuses to have anything to do with Merle, let alone his parts. Dr. Farkas tells a now giddy Charlie that a donor has been found. Farkas plans to make medical history. The donor is named Hamlet, he is Danish. *A GREAT Dane!*

Merle had to swallow real hard when the Condos just plain collapsed. He admits he didn't do much checking into the matter of simulated brick, but he denies all culpability.

Mary finds a great deal of comfort in the crash, though. The cornerstone containing the bomb cannot possibly be found for a thousand years.

There is little joy, however, to be found in Tom's meteoric rise to General Manager and maker of singing commercials. Everybody is depressed at the Hartmans. So—what else is new?

ON THE BIRDS . . . BEES . . .

Mary decides a baby would be the answer (the question has not been decided). Tom wants to begin making one, then only reluctantly agrees to adopt Kathy's. Mary promises it won't be promiscuous.

Kathy puts the damper on Mary's enthusiasm. She wants to stay at the Adams' and have Brian be her natural childbirth coach. Mary is convinced Kathy has been brainwashed by raw oysters.

. . . AND WHATEVER . . .

Sex in its various forms, is keeping everyone very busy.

Tom gets jealous when he realizes that Tippy is more than friendly with Merle. Then Mary realizes that Tom should be jealous of *her* because Tippy made a pass at her. When she warns Martha there is an AC-DC problem parked in her driveway, Martha of course thinks it is something to do with electricity.

Wanda is thrilled with the news of TippyToes. It is so sophisticated.

Jody wants to be cozy with Loretta and almost gets his chance when Charlie calls to say he is in jail, charged with cruelty to animals. Farkas can't appeal to the AMA, due to his being a vet, and Charlie is plumb disgusted.

In jail, Charlie meets a boy named Sue who has "Family" connections. Sue gets Charlie sprung from the slammer, and Charlie gets a "godfather" with ambitions of controlling the Capri Lounge.

Later that second, Charlie decides to be a Soap Opera Hero. He will love Loretta and make her a super-star—from afar. Immediately she and Jody leave to find Charlie in New Jersey, and *he* sneaks back to Fernwood to sneak a glimpse of his beloved. When he hears that she has gone away with Jody, he jumps to conclusions, of course, and decides to go West. And jump off the Golden Gate Bridge. □

MARY HARTMAN MARY HARTMAN

After Annie tells Mary that she is not physically attracted to her, she explains, in a way, why she is AC-DC since her husband died. Mary intuitively Annie's loneliness and cradles her in her arms. Tom walks in, thinks the worst and leaves. Later he comes back with the idea of saving Mary by reminding her of the glories of male-female sex. She accuses him of rape and knees him in the groin. Tom is unhappy.

Then when Mary wants to wear her regular puffed-sleeves and braids for lunch "at the club" with the boss and his wife, Tom accuses Mary of not being chic. He is now upwardly mobile and he wants to be one of the Joneses that everyone tries to keep up with, and he doesn't want to know his baseball cap. Mary's playhouse dream back in New York is closer to becoming real and she finds it frightening.

THE BIBLE SAYS IT ALL

She asks Dr. Medwick for help. He quotes chapter and verse and so impresses Mary that she sug-

gests the Bible should be condensed for "Readers' Digest"—it's even got Fernwood in it, though the names have been changed. Fernwood, like Sodom and Gomorrah, has gone crazy. (She is just noticing that?)

Among the crazies are the Gimblebs of course. Garth knows about his son's problem and is ready to beat the hell out of him—and Pat too.

Christine sees Adam and Kathy in a clinch and suggests they hold off making baby #2 until baby #1 is born.

And then there's Merle and Wanda and Annie and Loretta and He is now engaged to Wanda, but intends to continue "servicing" all who need him—or let him. His big campaign pitch is to sit in front of the TV camera so the audience can look into his eyes and see his soul. Then vote for him. Knowing Fernwood, it might work.

Loretta sings at Merle's rally a sad lament asking Charlie to come home because she has given Jody the gate. Charlie, at that moment, is sitting on a bridge trying to get a dog to push him into the river (it would be wrong to do it himself). He hears Loretta's song on the radio! Then Sue comes along and takes him to a bar. Sue tries to explain about his family, where his uncle is his father, sort of, and where he might get it because he keeps failing in business. Bringing Loretta and the Capri

Lounge into the "family" is his only way out. Charlie doesn't fully understand.

THE VOTES ARE IN

And Merle is the new Mayor of Fernwood, by a landslide. His first act is to give Garth the gate. Any guy who doubted the wisdom of those two minutes of silence on the tube has got to be a foulball. Garth gets very depressed, which cannot be good for Pat.

Wanda and Merle's wedding will be at the Hartman's—there was, if you recall, a terrific funeral there once. Mary has a new dress CUSTOM MADE. It is exactly the same as all her other dresses, but it makes her FEEL like a Jones. It makes Tom mad.

Wanda has a heart-to-heart

with Annie. It worries her to be the ONLY woman in town that Merle respects THAT way.

Mary calls Gore Vidal to resign from journal writing, but she encourages him to keep on without her, if he can.

Kathy is worried about Martha's job as a decoy hooker. She also wonders why she feels so ashamed of what she is doing about the baby(ies). \$40,000 can buy a lot of happiness.

Mary joins Martha on the street, to keep her safe. They make a date with "Big Honey" over the CB and show up at the motel—dolled up to the nines—to fill out job application forms. They see Mrs. De Lorian, the librarian who also moonlights with Grandpa during the graveyard shift at the funeral



Tom and Mary (Greg Mullavey and Louise Lasser) seem to have patched up their marriage. Or have they?

MARY HARTMAN, MARY HARTMAN

parlor. Could this sweet, penniless little old lady be "Big Honey," the madam of Fernwood's prostitution? You bet.

Breakfasting in bed, Annie asks Merle if he has no remorse—after all, today is his wedding day. None at all. Old Merle saves his remorse for things like geo-politics. He wants to continue messing around with her. Annie declines on the grounds that sneaking is demeaning.

Meanwhile, at the wedding, Wanda asks Mary to give her away. Mary is happy to be her father, for the occasion, and accompanies a trembling Wanda to the minister while Martha croons a wedding song. Mary has a feeling that something is missing. She is right. Merle is missing. At least, he's not there.

CHARLIE CALLS LORETTA

Charlie phones to say he is coming home, new toupee (Ronald Reagan Provincial), silk underwear (it does wonders) and Sue.

Well, not Sue, Sue is sprawling across a garbage can. He is very dead. That noise Charlie heard while on the wire to Loretta wasn't jack-hammers after all.

CONNUBIAL BLISS

Merle was late for the wedding because he entered the wrong date in his calendar. Later, he decides he MUST have Big Honey, so off he goes.

Meanwhile, H.V. arranges a raid

at the mortuary, with Tom as a decoy. They show up just as Merle, in pajamas, is rating Mrs. D. on her performance (very high). Then Merle does what any rat does when the ship starts to sink. He finks on Big Honey. She doesn't mind too much, in fact, he is such a mean son of a gun that she would vote for him again.

During the subsequent TV interview, which is continually interrupted by Tom's asking Merle how he came to be where he was on HIS WEDDING NIGHT, the mayor appoints him Commissioner of Public Morals.

Garth finds a job at the plant. He hates it so much that he comes home and rips down Pat's decorations after giving her his presents: for her, a mop and bucket; for the boy, a special rubber sheet with a bell that tinkles in case of accidents.

It seems Heather talked to George on the phone and he is coming back to Fernwood. Martha almost faints.

Kathy will have her baby, *sub rosa*, at Mary's with Dr. Furman, that all-round handy man of the medical world, doing the honors.

THE SOUND OF BELLS

Five hundred or so of their dearest and closest friends join together in the Hartman's kitchen for Christmas dinner. Nobody feels especially thankful for anything, so it is difficult to find anyone to say grace. They compromise and sing Happy Birthday, Jesus. Then

the air is filled with the sound of bells. They rush to the door.

It is a Hare Krishna group, with George—top-knotted and glazed-eyed. Martha looks faint again.

While Loretta sings of her love for Charlie, who should be in the audience but her own baby boy? Charlie is home. Charlie is cured. Charlie is all excited. So is Loretta.

Fortunes have reversed themselves for the Haggars, or have they? A call from Dayton changes their lives—again. Before becoming deceased, Sue arranged for a recording session for Loretta.

THE CLOUD BEHIND THE SILVER LINING

In the bus station, Loretta is conked by a chair in a brawl resulting from having to defend her virtue. She regains consciousness, but loses her memory. The guy who started all the trouble in the first place takes her off, away from Fernwood in his car with the tilt-down seats. She winds up in Lou's Cafe and, treated like a tart, she begins to act like one. She takes the name Lulu, and decides to stay on as a waitress, with all the truck drivers in her thrall.

Martha gets a de-programmer to do his stuff with George. Working mainly by starvation and beating, the task is done and George is convinced that peace of mind is not the whole ball of wax when it comes to living the rich, full life. Filled in on all that transpired in his absence, he remembers why he

ran away in the first place.

Wanda realizes that she doesn't need anybody's help in climbing various peaks. Merle is disgruntled, because he has been bringing his lust home, at least most of it, and finds rejection hard to bear.

HELP!

Pat calls the police for help, so they protect her by doing nothing. She then starts hitting back—and first, so Garth rips off her clothing, turns the hose on her, and locks her out of the house. She and Phillip stay with the Hartmans, where Pat admits she enjoyed hitting Garth and has fantasized several methods of his extermination.

A somber New Year's Eve party at Mary's is livened up by the news that Annie is leaving for a while, and that Tom has lost his job, and he can't get another one. So Mary does her bit by blackmailing Brian about the baby, so that Tom can get his old job back at the plant.

Kathy is very big and very depressed. Christine has morning sickness all day long. Is she . . . ?

The sexy-skywriter who has Fernwood all atwitter is Mae Olinsky, campaigning for sexual rights and doing research for a book. Mary is glad her old friend is back, because she had great difficulty answering some of the questionnaire questions. Sex was simpler when she didn't know she was supposed to *enjoy* it. □

MARY HARTMAN MARY HARTMAN

There is just no escaping it, at least not for Patty. Garth brings her flowers, so she goes home with him and then he gives her five minutes (on a great digital watch) to tell him why she treats him like a madman. It makes him so mad he could kill her (unless she gets him first). Ah, happy home.

Kathy and Christine cannot delay things any longer. In labor, while Christine moans and groans and hyperventilates, Kathy reluctantly signs the adoption papers. Dr. Furman arrives in the nick of time (he washes his hands first, he must be a good doctor). Then fate steps in again. Kathy has a baby boy; Christine, a heart attack. Where else, but Fernwood, could somebody be born and somebody die at the same second in the same kitchen? Grandpa is profound about it: here today, gone tomorrow.

A policeman comes into Lou's place looking for Loretta, but she is in a booth canoodling with Mac (who later proposes, on bended knee yet) so he does not see her. Later, she expresses her dissatis-

faction with this dump, her desire to work in some fancy place—like the Capri Lounge in Fernwood that Mac told her about.

Merle likes what he sees when Mae comes asking his support for her campaign, but he hates what he hears. It is smut, smut, smut, especially that part where Mae says most of the women in Fernwood would be better off with a pillow and a clean pair of socks. Wanda barges ahead with an interview with the *Fernwood Courier*, whose worthy representative is unable to grasp what this campaign is all about.

He is not enlightened when he interviews Mary and she dazzles him with a linking of sex and garbage. Garbage, especially, has great aesthetic properties. She read that in *Reader's Digest* after scrubbing the underside of the kitchen table.

Merle asks Mary to audition for the post (by jump roping) of Fitness For Fernwood chairman. So she does. Why not?

HAPPY DAYS ARE HERE. AGAIN.

It's just like old times at the plant. Tom is there, depressed; George is there, angry about that campaign he read about in the paper. He forms a committee, of sorts, to combat it. He will make the damsels of Fernwood fair again, whether they like it or not.

At the Shumway's, a depressing discussion of overdue mortgages is interrupted by Charlie. He is

singing.

Have they found Loretta?

CHARLIE MEETS THE MUMMY

Charlie identifies Loretta's purse, proves insurance coverage, agrees to pay all fees (in triplicate), and is taken in to see a woman, comatose, completely and totally bandaged up like a mummy. He assumes it is Loretta. He is happy.

She, meanwhile, is busy playing Mac and Lou off against each other. She is now a blues singer, and Mac is busy spreading the word about her.

Tom, exhausted from working the double shift, and depressed by his sudden downward mobility, goes on a bender and decides to go hear this terrific singer he heard about. By the time he reaches Lou's cafe, he is completely blotto and passes out. Lou kindly takes him back to Lulu's room. She is out smooching with Mac again and probably won't be back tonight, anyway.

With the Sheriff at the door to dispossess George of his house, he sees only one way out: accept Kathy's money. Imagine his chagrin when in walks his youngest unmarried wheeling a bassinet. Kathy tore up Brian's check. But fear not! After Mary let Merle kiss her just once a long, long one—he came up to scratch and discovered that the Shumway house is on an historical site. The day is saved and so is George's

house.

Wanda and Mae are raided by the Committee of Public Morals. Mae is sure Tom did it out of revenge for the VD episode, but Wanda finds out that Merle ordered the raid. She goes on TV advising women to use their Doomsday Machines and institute a boycott of sex. All of Fernwood is up in arms, or not in arms, or whatever.

Mary has been very busy helping Patty. She takes her battered friend to an out of town Rabbi, who advises separation—until he learns there is a son. To break up a family is a no-no. Then a representative of *Battered, Angry and Determined* (wives) tells Patty to get out while she is still alive. Patty can't do it. But Fate does.

Garth, not only abusive but also very drunk, attacks the artificial Christmas tree and tears it apart, throwing its metal pieces all over the joint. To teach Patty to be a good wife, he tries to lock her in the closet. Instead, *he* gets locked in. Patty sadly tells the door how much she tried, but she is leaving. The sound of silence prompts her to unlock the closet. Garth falls out, stiff as a board, with a piece of you know what stuck in his back.

At least Patty doesn't have to worry now about where to go. It is *possible* she will go to jail.

SO WHO NEEDS ENEMIES?

Pat is in the clink feeling guilty because she isn't feeling guilty.

MARY HARTMAN, MARY HARTMAN

Her lawyer comes with the idea of plea-bargaining to save Pat from the chair: if she had killed Garth *normally*, he could get her off—but using a Xmas tree was indecent. Later, the legal eagle asks the Hartmans for proof that Pat was a battered wife. Lacking that, Mary attests that Pat once admitted to homicidal fantasies where Garth was concerned. Pat's mother is afraid of what people will think. Garth may be gone, but unfortunately (for Pat), her mother isn't.

Mae, with the same helpful assists, ends up in the slammer, too. Her lecture on Sex, her proposal for a sort of ERA for the bedroom, is raided, and she is arrested. When Clete brings in a camera crew to interview her, Mae takes the opportunity to explain, explicitly, what she was talking about. She gets bleeped. Clete repeats her, and gets bleeped, too. Also, maybe fired.

Merle, playing lenient mayor, drops all charges against Mae, mainly because he wants her the hell out of town. Once the floodgates of reform (sexual, or otherwise) are opened up, people may even want more important things—like tax cuts.

Charlie, visiting the mummy, is not deterred when it sits up and writes out on a piece of paper, "I never saw you before in my life." To him, Loretta is just not herself. But then, who would be in *that* getup?

Lulu tells Mack she will marry him. He is only worried that she might mess around and he'll end up killing the guy.

Tom, with vague worries that he may have done more than sleep that night he passed out at Lou's cafe, slowly realizes *who* Lulu is. He dashes to the cafe to tell her. She doesn't care a hoot about her past or that Charlie Hagers, whose picture Mack made her tear up. She will admit that nothing happened the night he slept in her bed—she slept in a chair. He is so relieved, he hugs her.

Just then, Mary—*also* worried because Tom has not been home for dinner so often, followed him to Lou's cafe. She sees only Lulu's beehive hairdo, with her husband's arms around the body underneath it. She does not know that it is merely a *grateful* hug. She high-tails it out of there.

BAD NEWS AND GOOD NEWS

Charlie's period of mourning for the now deceased mummy person is short-lived. For one thing, the doctor wants to throw Charlie (prostrate on the bed) out so that there will be room for someone else to suffer untold agonies; for another, Tom races to tell his friend the news—that Loretta is alive, but about to get married.

A jump ahead of both of them, Mary takes matters into her own hands when Tom tells her who that woman is in Lou's cafe (she

BEST bet in BOOKS

From Mary Nobel to Mary Hartman by Madeleine Edmonson (a former soap opera writer) and David Rounds (a former soap opera actor) who joined forces to create a very informative, often whimsical look at the world of soap operas—past, present, and perhaps the predictable future.

Soap operas, no longer relegated to the drudgery of housewifery and snivel, have become an important part of life; everyone's life, regardless of how important or unimportant those lives may seem to

be. Madeleine and David have provided us with a valuable insight into the creation of this modern day phenomenon.

SOAP OPERA DIGEST's Executive Editor, Ruth J. Gordon has also provided the reader with valuable information about the soap operas and she is quoted in several paragraphs in the book.

I highly recommend this book for anyone who has even the slightest interest in the soap opera circuit. The quizzes, the script reproductions, the photographs—all combine to make this book a happy reading experience. G.J.

"Mary Hartman" fans have missed the boyish, impish Sgt. Foley (Bruce Solomon). Bruce is now part of a new nighttime show, "Lanigan's Rabbi." He plays, in contrast to the Irish Sgt. Foley—a Rabbi, whose hobby is sleuthing. He assists (?) Police Chief Lanigan, wonderfully done by Art Carney. Janis Paige, Rita Moreno and Peter Marshall round out this comedy-detective story.





Although Mary's character has changed, her dress and hair style remain the same.

thought it was a ploy to drive her crazy and thus he could gain custody of both Heather AND the micro-wave oven). Mary goes to bring Loretta home.

Lulu's wedding was proceeding apace, when the solemn ceremony was halted by a brawl and she got conked over the head by a chair (again); her tribulation ending the same way it began.

In Mary's kitchen (where else?), the Haggars' reunion is somewhat marred by Charlie's realization that His Loretta was MAC'S Lulu. She can remember no infidelities and is insulted by his suspecting any. Charlie wonders how he can forgive whatever it is, because she forgot it? Well, he does. They *may*, now, live happily ever after. But don't take any bets on it.

ON FUNERAL . . . AND PIZZA PARLORS

Garth's funeral is about what you would expect. He was put into the casket backwards, so that only his feet are on view; Pat's mother hates Pat's prison-puce outfit; the guys at the plant chipped in and bought a flower; Wanda couldn't make it, because she had to dedicate a new pizza parlor; Merle tries to make time with Mary—he offers her a piece of gum and she accepts; the minister doesn't get Garth's name right until the end of the eulogy (he thinks Pat is guilty and that Garth is lamented).

Mary resolves *never* to just throw Christmas stuff into the closet—look what happened to Garth. She also takes a job as a prison matron but it doesn't last long. □

MARY HARTMAN MARY HARTMAN

Charlie comes home and doesn't recognize it, it is so neat. Loretta has decided to be a super housewife. She even borrowed a cookbook to learn how to make something besides chicken-fried steak. Chicken-fried chicken.

Merle makes out a lot with Lila, but he can't understand why she is saving her *Kisses for Mr. Right*.

HOME SWEET HYSTERIA

Over at the Hartmans, the goose is acquiring all the gander's complaints. Mary got a job at the plant (despite clearly demonstrating by her reply that she would prefer taking care of a baby to taking care of a parakeet, that she is a trouble-maker who does not relate to birds). When she gets home late because she stopped at the Capri after work to have a drink with the guys, Tom gets mad because dinner is cold and no, he is not interested in billing and cooing, because he has a headache.

Remember the famous Marquette Rock that saved the Shum-

way's mortgage? Alas, it is no more. When the tourists traipsed through all the time, and Martha kept sending him out for donuts and coffee for the customers, and Grandpa kept trying to sell souvenir key-chains, and Kathy tried to play lecturer, George finally could take no more and so he smashed the rock with a sledge hammer.

Quick to bounce back from disappointment, Kathy embarks on an affair with Howie Freeze, the D.J. on one condition: that he court her and give her all the respect he would give a cheerleader.

THE CON AND THE CARROT

Cookie holds a carrot to Pat's head and forces her to join in the breakout.

Pat should feel right at home. There she is out in the woods somewhere, freezing and starving and wishing she were back in the pen. And there is Cookie (who now understands why Garth slapped Pat around) threatening to break off both of Pat's legs and hit her over the head with them if she tries to go back.

Enter Mary, responding to a call from Pat, with a basket of food and the good news that little Garth is cured (under the good influence of the murder). He is also attaining "fulfillment" with Heather, albeit prematurely. Pat thinks it is sweet (but then, she is

the mother of the *boy*, not the girl) when guess who joins them? Enter the gypsies.

Mary and Tom are understandably upset to realize that Heather was not only out ALL night, but SLEEPING with Garth. They learn it was really *just* sleeping, so they forgive her, but the repercussions are many.

TRADITION, TRADITION

Tom blames Mary and tells her to take off her overalls. She *likes* being on the assembly line, even though warned against her enthusiasm: the men *like* being bored at their jobs. It is an old labor-management tradition.

Mary blames Kathy for turning Heather into an apprentice town-tramp, and will never again visit the Shumway house because Kathy is *their* fault.

George blames Martha, because she should have had a boy first, like any other American wife. He murders some of her plants to show his anger. She retaliates. Not only does she break his cigar, but *also* his donut pillow. That tears it, as they say. Grandpa finally tells them it is a ridiculous way to re-decorate, but kids will be kids.

Kathy moves in with Howie. He is whelmed.

Meanwhile, out in the woods, the gypsies are livening things up. Cookie can't stand it, and is just about to split the scene solo, when the cops arrive and take her back to the slammer. A true pal, she

does not squeal on Pat, whom they mistake for just another gypsy.

Zorina, whose own child was taken by gypsies (you can't trust them, even when they're your cousins) wants Pat to be the son she never got to keep.

IS THREE A CROWD?

Merle thinks so (he wants to be monogamous, now that it is unavailable). He gets so upset by Wanda's arrangement with Lila that the sickness of it all makes him lose his force. Thinking something of Mary's might help, he asks for, and gets, one of her slips. The pink one.

Lila, though, no longer wants to share Wanda.



A new line for Mary—Mary (Louise Lasser) arrives at the plant ready for her first day of work and no one is more stunned than Tom (Greg Mullavey).

MARY HARTMAN, MARY HARTMAN

In the middle of the night, Merle calls Mary for help. Something about his stomach, and pills. She rushes over. So, subsequently, do Tom, Martha in her hospital suit, Kathy and Howie. Mary leads a merry round of "Row, Row, Row," while Merle, in counterpoint, groans very loudly, trying to tell them something about his stomach and those pills. Wanda and Lila walk in. Will they join the chorus?

Charlie has found the greatest old buddy, ever, in Mack. Loretta is ignored. She hates it.

WOULD RIPLEY BELIEVE THIS?

Released from the hospital, Merle goes home with Wanda.



While Wanda (Marian Mercer) is busy promoting husband Merle's position as mayor, he is busy with maid Lila.

For her, Merle's suicide attempt has turned things around. She is only slightly deterred by Lila's threats to expose Wanda's real proclivities—or was it Merle's statement that if he wanted to kill somebody, it would be *her*, not himself?

The Jeeter ménage is not exactly a bed of roses. Lila is brewing more poison potions and hiding the evidence in her ample bosom. She is insanely jealous of Merle; Wanda is scared of Lila, and the recipient of the stomach pains is very confused.

Meanwhile, back at the plant, Mary (she wears her mini-dress under her overalls to save time) gets the guys good and mad at her when she just can't bring herself to slow down during a work/time study. It seems there is a workers' unspoken rule: work slowly, so you can be incentivized to work at a productive pace.

There is also a secret society gearing up for action at the plant, and Mr. Bayliss, the supervisor, is one of its mucky-mucks. He tells the Great Bear (who wears a funny mask and cape as symbol of his office) that the TTT (Twilight Teachers of Truth) must change their image, now that lynching is out of style, to Glorious Guardians of Good. It will attract the citizenry of Fernwood, and as Fernwood goes, so goes the nation. Pray for us all.

Pat is all set to decamp with the gypsies until Mary comes with

startling news. It seems that she and Tom were making whoopie on a pile of laundry in the kitchen when they realized there was a Peeping Tom looking in the window. The P.T. is Dr. Medwick (remember him, the bible quoting psychologist?) and he admitted that in his nighttime wandering he not only saw Garth beat up Pat a lot, he also witnessed the fatal Xmas tree incident. Pat decides to go home. Gorza is so upset he starts muttering things about "gypsy justice."

The form it takes is rather dramatic. Kathy thinks she accidentally put her baby in a dryer at the laundromat, but unbeknownst to her, Zorina took him.

Charlie and Mac are so inseparable that Loretta is driven to drink. Her first hangover makes her wonder how many you have to get through to become a confirmed alcoholic. Charlie thinks she is taking things wrong. And then Mac comes in from the kitchen. Breakfast is ready.

GOOD EVENING, AMERICA

Howie decides that getting Kathy's baby back will prove to be a great story. His first step is to interview Merle.

Merle is delighted, being interviewed by the best radio man since Ed Murrow (and he notices the *striking* resemblance), and he definitely does not believe in censorship, so he forces a compromise. Merle can press the stop button on the tape recorder when-

ever he wants to.

For the police, Mary describes Kathy's missing baby. He is short, looks a lot like a cantaloupe, has no aliases (or name), and no enemies . . . that she is aware of. She rejects out of hand any suspicion that pops into her mind when it is generalized that the baby could have been taken by anyone from the mafia to gypsies.

The Welcome Home From Jail and Gypsies and Good-bye Party for Pat is even glummer than Mary's New Years Eve party, which is saying some. Mary tries to cheer everybody up by mentioning Moses and *his* comeback from the bulrushes.

Grandpa comes in with the sad news that he just lost the two most important things in his life: his grandfather's watch and something else, he forgets what. He does remember to tell Martha that she has been fired from the hospital because the patients find her so depressing.

Mary asks Bales to keep all this private. It is so out of the ordinary for them to have anything wrong with their lives.

Pat is going off with Nat, her lawyer, to help him write a book about wife abuse. She and Mary cry all over Mary's half-waxed floor (she found this great stuff that eliminates wax build up by eating itself as it goes along). Pat bravely leaves, not even afraid of slipping on the wet wax. Mary says good-bye . . . to the perfect floor. □

MARY HARTMAN MARY HARTMAN

Police Chief Quinlan is accidentally served the poisoned portion of pie Lila intended for Merle. He quickly becomes deceased. Then Merle, blackmailed by Lila, gets the autopsy called off and tells her that as soon as he gets Wanda's diary, she will get hers. Lila takes to the bedroom, and Merle takes to the sofa with his teddy bear.

Vernon gives Tom a free lifetime membership in the GGG, and soon everybody at the plant is inducted except George. Vernon knows that George, like Groucho Marx, wouldn't belong to a club that would have him. Feeling left out in the cold, George begs admittance and gets it, plus the red muumuu of belonging, and the knowledge that he *belongs*.

PACK UP YOUR TROUBLES AND STEAL

Martha becomes a kleptomaniac. Mary assures the family that a klepto, according to Dr. Medwick, is not a crook, but a disease, like Jack the Ripper had. Very assuring. Martha gets a job

as bartender at the Capri, a handy place for picking up things, like customers' wallets. Oh well, it takes her mind off her troubles.

Lila find Tex and plans to have him made the new chief of police.

Speaking of Tex, that loveable insane pyromaniac, he has plans to blow up the TV station that showed "Roots" because they wouldn't give him twelve hours equal time. He also has a bomb, which he carries in a box, but he loses it—on the assembly line. It gets dumped into a tub of solvent. It goes BANG.

Vernon feels guilty after the explosion, perhaps he should have taken Mary's complaints about noxious fumes more seriously? Tex fesses up and wants to blame it on the janitor, who happens to be black. Why not?

Howie's preoccupation with secret societies and the Pulitzer Prize is increasing, but the threatening calls and rocks through his window mean nothing, because he can't add two and two together. He wants to get out of Fernwood, where nothing ever happens (?). He is happy about the explosion story. Kathy's concern for her family is laid aside by her realization that Howie is a virgin.

ANYONE FOR TENNIS?

Trapped by rubble, lacking a way out—not to mention food, water or oxygen Mary feels she definitely has a grievance. She thinks they are going to die, and wonders if George and Tiny,

buried with her, are depressed, too.

Merle can't figure out what's getting him down: is it the corrupt police chief he hand-picked, the blackmailing maid (not that he *blames* Wanda for writing down every sordid detail of her Lesbian affair with Lila), or the catastrophe at the plant? Perhaps it is his embarrassment when Tom, raging, accusing him of incompetence, throws down a bag of toys—all gifts to Mary from Merle, found under her bed by Tom.

HOUSE BEAUTIFUL

Anyway, he is in a state, but at a dinner party at the Haggars, he does notice Loretta's new decorations—the "Jaws" souvenir, the Bicentennial ashtray, the Liberty Bell coasters. His spirits are momentarily lifted when he receives a call . . . from the President . . . of the US of A! He assures Jimmy that everything will soon be jake at the plant, after all he was elected mayor by a whelming majority. Then Loretta tells him that the Prez also called a little girl just last week because he'd heard she had measles.

Mac, the sole member of the rescue team, is exhausted after his last attempt to get through to Section K . . . he could get no farther than AP, UPI, and Barbara Walters. Tom demands SWAT. He gets it.

Three midgets with surprising credentials: a neurosurgeon, cen-



Loretta (Mary Kay Place) finds her musical career on "M.H.2" at a standstill, but not her personal/professional life.

terfold model, animal trainer, spy and master of disguise (not too good at Wilt Chamberlain). Merle thinks they make everything look a trifle bizarre, not to mention like a miniature golf course. He should know.

We must not forget Lila. She has lost the diary! Evil power and influence are on the run!

Meanwhile, down in the rubble, things are rough. Mary tries tunneling out in the wrong direction, George is so hungry he even misses Martha's cooking, and Tiny can think of nothing but sex, except for planning suicide, until Mary points out that he will feel awfully stupid when they're rescued five minutes after the fact.

Who's that coming down the



Mary, (Louise Lasser) has the plant-assemblyline in a dither.

airshaft? Elves? Rats? The survivors can't tell, they only know their rescuers look edible.

When the dust settles after the cleverly planted nitro charges go off, and our friends are free at last, Tex plants his evidence: an Afro comb and a soul record. Then he "finds" it and points the finger at the janitor.

WHO'S GOT THE HOT POTATO?

Martha's kleptomania is the cause of many repercussions, all of them complicated. Lila realizes that the diary was lifted in the Capri by you know who, when she

finds, strapped to her garter, not the Doomsday Book, but a bartender's guide. Following a nefarious trail, Lila ends up tearing Mary's kitchen to tatters. No diary. Of course not, because Howie lifted it, sensing a great story, although he has great respect for others' privacy.

Then Tex sneaks into Howie's apartment looking for papers, any papers, incriminating the GGG, and while Kathy tries, unsuccessfully, to seduce Howie (he has a headache), Tex picks up the diary along with other papers, probably irrelevant.

So, Lila can't find her clout, and Tex has it, but he can't read. He will probably come up with something rotten anyway.

WHEN ENOUGH IS ENOUGH

Merle and Wanda decide to take the offensive and drive Lila officially nuts by doing "Gaslight" tricks on her. As Wanda says, their only salvation is to have Lila officially certified as a banana split.

Merle, by his own admission not an *ordinary* dummy, thinks Wanda's idea of using the GGG as a springboard to national office (Pres) is just nifty. He thinks Vernon is sneaky and slimy, but effusively welcomes him into his home.

Vernon, meanwhile, is wildly frantic because the GGG's rich Texas benefactor is about to cut off funds, although matching gra-

nts may be available. He makes Tex get busy nailing Dewey, the janitor, for the bombing with promotion from Grand Lizard to Great Bongo as the carrot. WOW!

Mary isn't sure what it is, but there is something about the GGG crusade against certain books that doesn't seem right. Tom takes umbrage at her nit-picking. The GGG is merely protecting the fair ladies of Fernwood from weak book-bindings. It doesn't matter *what* the books contain.

MANY PLANS

The Guardian Party (object to put one of the just-folks, folks, Merle, into the White House) sponsors a telethon to raise money. The gimmick is dimes for disease, any disease of 112 assorted ones.

When Einstein said that relativity was looking at a pretty girl or sitting on a hot stove for one minute, he must have had this telethon in mind—talk about endless.

Mary, at the last minute, comes up with a mascot, Angelo. Wanda finds him slightly depressing, but he fights for his gig. After all, he's got goodly number of the 112.

While Loretta introduces the no-talents, Mary takes the first call. It is obscene.

Howie, meanwhile, feels like Woodward *and* Bernstein. He's got two exclusive interviews. Lila, looking for the diary, offers herself (all geisha-ed up), but she will never know Howie, in any sense.

Tex interrupts the Oriental scene and tries to kill Howie for messing around with *his* girl. The second interview is with El Mysterioso (Vernon) to learn the low-down on the bombing. What he learns is that the GGG is what he has been looking for. The telethon must be stopped!

Nobody will help him. Kathy is only interested in you-know-what, and George resents being called a stupid dupe being preyed upon by the GGG baddies.

GOING WRONG

While bird-calls, etc. go on (and on), Martha refuses to let George saw her in half; and Tex comes up with a great plan to get rid of the GGG's nemesis. He offers Howie all the take from the telethon to get out of town. Howie takes it and scrams pronto.

Merle, with the wish that God had endowed Lila with a brain to match her body, is very close to his goal of having her committed.

Back at the telethon, Mary and Dewey's rendition of—are you ready?—*Othello*—closes the show (at last). Their goal is achieved, they think. Only Vernon and Tex are unable to join the cheers. |

EDITOR'S NOTE:

Thank you for the wonderful mail on our fashion features. Do tell us what clothes you'd enjoy seeing your favorite people model for SOAP OPERA DIGEST.

MARY HARTMAN MARY HARTMAN

After a night in the hoosegow, thoughtfully arranged by Tex, Lila leaves town. Merle bids her a relieved adieu, with the hope that she mends her filthy ways. She returns the compliment. Then Wanda gives him the gate after discovering, in his coat pocket, a slip with "MARY" embroidered on it.

An unusual expert on unusual beasts announces that the Hagers' not-so-silent persecutor is a Sasquatch. He convinces Loretta to put aside all fears of having her pure body torn to shreds by the Big Foot—in the interest of scientific investigation, and to calm the savage's breast with her singing. She accedes, and even puts out salad for it—though she is slightly miffed that it stole Charlie's beloved letter-sweater. The bear trap set by Charlie gets Mac instead. Then when Loretta bravely opens the door to investigate a roar, she finds a wild child. She sings to him, and he howls back.

Mac is being warmly and closely nursed by Kathy in Howie's old apartment. She is miffed because Martha has moved in too, plants and all (she was tired of George's accusations that she is a sick

thief).

And what of Howie? You may well ask. He was going to LA, telling Kathy it was good while it ended, but even intrepid reporters sometimes have consciences, so he returns to Fernwood to 'fess up and return the money. His plans are slightly changed by Tex.

Drowning his sorrow in the Capri, he is strangled by Tex (disguised with darkened skin and an Afro wig), while Martha dances for joy because she realizes she is cured. Talk about surprises, she gets a big one when she realizes Howie is dead.

GONE AND QUICKLY FORGOTTEN

The wake for Howie is Martha's version of how the jet-setters do things, replete with party hats. Grandpa brings home the ashes in a coffee can (no frills, it's cheaper). A tape of Howie's is played and Mary is surprised—she never knew Howie was so boring. Later Howie is spilled on the linoleum when being transferred to a fancy urn with a "Jaws" decal, so Martha vacuums him up. Dust to dust, as they say.

Dewey finds the diary and the records and Vernon knows the time has come to do him in. He arranges a "burning," with Tom as fall-guy. He tries to stop it and gets knocked out for his trouble.

Tom, of course, is in jail for murdering Dewey. He was well set-up and properly framed by Tex and Vernon.

With Tom incarcerated, Mary

attempts to keep life as normal as possible by preparing Tom's lunch. Then, late at night, she is lonely, sleeping alone, so she calls Kathy for advice. Kathy, after all, is sort of an expert in the sleeping-with-people-than-without-them department. Kathy has nothing to tell her, except the time. It is very late. Martha has no words of comfort, nor does George. In desperation, Mary asks Heather to come into bed, but the munching and crunching of potato chips soon assumes the proportion of the Chinese Water Torture, so Mary kicks her out. Enough is enough, sometimes.

George is distressed to learn how happy Martha is without him. He begins to worry that she is finding solace with Mac. So is Kathy.

Martha and Mac get along so well. He even likes Morton, the hanging plant (that's a bad sign—George always hated the plants especially Morton). Together, Martha and Mac talk about the old-fashioned girl he is still looking for while they watch a stag-film Mac got for the next GGG meeting. She finds the lack of plot boring, and wonders how those people manage not to really hurt themselves.

George gets out his little black book again and finally finds an entry that isn't dead, but she is so insulting that he hangs up, disgusted with life.

Tex beats on the cell bars to teach Tom patience, and licks his chops while he talks about the spe-

cial cop they are importing just to take care of Tom. Tom finally gets good and mad when Tex mentions Mary, then Merle comes in and mentions Mary's purity too. Tom threatens to beat the daylight out of Merle when he gets out.

KEEP ON SMILING, TOM

Tom is almost in tears when Charlie tells him he *knows*, even though Tom was found red-handed, smelling of liquor, eye-witnessed by Tex and Vernon (those voices of probity) that Tom is innocent, and besides, he would have done the same thing himself if Loretta had been hurt by the mad bomber. Nobody will listen when Tom tries to warn against the evil of the GGG.



Bruce Solomon came back to "Mary Hartman, Mary Hartman" as Sgt. Foley, in an effort to perk up interest in the show. However, it seems to have been in vain since Norman Lear has decided to cancel the show as of July 1st.

MARY HARTMAN, MARY HARTMAN



Martha, (Dody Goodman) as Mary's mother, has gone through many trials in her life. What is she up to now?

SURPRISE! SURPRISE! SURPRISE!

The special cop arrives. IS IT SERGEANT FOLEY?

MOM AND POP HAGGERS'

Charlie and Loretta are doing their best to domesticate the wild child. They give him a haircut. Dennis drops by and seems to make more headway by treating the kid like a dog.

Ms. Finken, a very young, very obtuse social worker pays them a call after they take steps to adopt the kid. She cleverly points out that she knows more about these things, legal-wise, than Bigfoot, and she's also got more clout in

society than any old monster. They can adopt the boy only if they enroll him in public school. That ought to go over really big.

Wanda suspects that Merle is doing his best to *keep* Tom in jail so that he can make time with Mary. She is convinced when (after bringing Mary a french dinner and having to watch Mary put catsup on the quiche lorraine) guess who drops in. Merle comes into Mary's kitchen spouting nursery rhymes. He is hoping to take Mary for another wild spin on his tricycle.

Kathy, doing the wash at home (no more laundromats for *her*) gets very jealous when she realizes just how far things have gone between Mac and Martha. She packs her wet laundry and goes home to George. She may regret it, the house is a mess.

Mary brings her father a home-cooked dinner (TV, that is) and hatches a plot for him to recapture Martha's fancy. So, he gets all spruced up and saunters into the Capri wearing shades and greasy kid stuff all over his hair. He takes umbrage and leaves when Martha laughs at him.

LOOK OUT FOR FRIENDS

The GGG decides between F. Lee Bailey and a shrink to defend Tom and come up with Nat Dearborn because he works cheap and is very stupid. Tom, meanwhile, is being tormented by Tex with hints that Mary is sleeping at the motel with Merle, or maybe Dennis, or maybe who knows? It drives him

bananas and he futilely threatens to do Tex in personally when he gets out of the clink.

Explaining his persecution to Dr. Williams, Mary's old shrink, Tom is—not surprisingly—judged to be absolutely crackers.

All of Fernwood is a-twitter when the inevitable re-meeting of Mary and Dennis occurs at the Capri. LOOK OUT, TOM!

To Kathy's shame, Mac declares his intentions to Martha. She thinks it over for about half a minute, then goes to Mary to ask the loan of her house, once in a while, to assignate with her soon-to-be-lover. She is, she points out, the only female Shumway who has not had a fling. She wants to *live*.

George tries his finger at writing a love poem to Martha. It makes him cry. It would make anybody cry. It is that awful.

TOM DOESN'T NEED ENEMIES... WHEN

Vernon and Tex look forward to the hearing on Friday. Tom is going to be declared paranoid and violent—as a result of Tex's tender ministrations. Tex, by the way, now dresses like a refugee from Pancho Villa's band.

Nat Dearborn comes to talk things over with them. He is late. A good sign, thinks Vernon. Nat can't guarantee that he'll show up in the right courtroom, but he'll do his best to get Tom off.

In his cell, which Mary tried to domesticate with throw rugs and a

Jimmy Carter poster, Tom is tormented not only by everything else, but also his fears of Mary's infidelity. He is not inclined to be nice to Nat when he enters the call (in fear of his life), but Nat almost sweet-talks Tom into opening up to him. Then he says that Vernon hired him. Tom swiftly has good old Nat ejected. Forcibly.

MARY'S GOT ALL THESE FRIENDS...

The meeting between our heroine and Dennis embarrasses all concerned. Charlie, Loretta and Kathy would like to fall through the floor, and Mary makes a public announcement that her past indiscretions, in the hospital, with Dennis, *were* a mistake. She suggests they all sit down and discuss old, *but clean*, times. But don't tell Tom!

So, Dennis is back in Mary's life, calling her every day to tell her how Tom is. She protests, a little too strongly, how much she loves Tom.

Then there is Merle. He gives Mary a job at home as his secretary, (after all, says Mary, how else can you earn a living except by working?) but even he, in his passion, is appalled by her typing. Love is not *that* blind.

And neither is Wanda. Busy perfecting her Marlene Dietrich imitation, she can read Merle like a dirty book. She will come up with a way to stop him, future Prez or no. □

MARY HARTMAN MARY HARTMAN

Tex and Vernon lick their chops at the hearing. They force Tom into silence by threatening Mary and Heather, so he clams up and gets 20 years. When the dust clears, rescue is at hand. Wanda, like the 7th Cavalry in an-Erroll Flynn movie, steps forward and proves she was with Dewey that night, and his demise was a result of too much stimulation. It happened *before* the fire. Tom is freed and Tex goes bananas and pulls out one of his ever-ready bombs. He also pulls out the pin, a mite too soon and POP—THERE GO THE WEASELS. Or do they? Two widows having a drink at the Capri, later, looking an awful lot like Tex and Vernon in drag.

So Tom is free and Mary is very happy and understanding. He starts to be very happy, too, until he realizes that her understanding is due to . . . DENNIS. That tears it, and he goes out on a binge with the guys.

Dennis, just as in the old days, can play Mary like a harp, so he harps on their *friendship* and convinces her to meet his parents. The four meet at the Capri, and

Dennis' folks are overjoyed at meeting Mary. They also admit that their trip around the world was so nice that they *would* go back. It is a nice place—to visit.

SO GOES THE NATION? HEAVENS!

Slightly miffed at his wife's open confession of all kinds of weird sexual activities which she records in that stupid diary (proof of several puddings), Merle finally comes to see that the two of them deserve each other. Laughing, with a flick of her Bic, Wanda burns the book.

Then it's down to serious business: working on THE CAMPAIGN. They choose a real folksy style (it's IN right now) and Merle now looks like all those magazine pictures of the *real thing*. He even tries calling Miss Adeline (his mother), but she has difficulty recalling who he is. Merle is fully prepared to face indigestion (fish-fries and barbecues upset his stomach) as small price to pay for four years' free rent in that Big White House.

A very weird lady claiming to be a Jewish Chocktaw, comes to the Shumway kitchen to die, so of course Granpa makes her a peanut butter sandwich and watches her build her burial mound with old bones and listens to her ear-splitting chants.

The more things remain the same, the more normal they seem—in Fernwood.

STANDING COW KICKS THE BUCKET

Sleeping (or something) on the Shumway kitchen table beneath her pile of bones, Standing Cow is ready to do her thing, but first she must make a prediction: there will be dire consequences—in fact mortal harm, to the entire Shumway clan if the association between Big Mac and Martha continues.

Although frightened by the mortal harm part, Martha finds it quite exciting and thoroughly sophisticated.

George has his bug gun all set for the big test and ends up firing into his own eyes. It really smarts. He is ready to make the ultimate sacrifice for Martha and give it all up. We'll know soon . . .

Next door, Tom assures Heather that he and Mary have the perfect marriage, it's just that there is too much communication. Later, Heather joins the Dennis Foley Fan Club and decorates the kitchen with posters of his mug, smiling that smile, all over the place.

When Dennis comes out in the open and declares his intent to win Mary, mainly because Tom is LETTING HER GO, Tom gets a trifle worked up and goes, of all places, to the Jeeters for help.

Although Wanda regrets her lack of flair for the mundane, she's become pretty folksy—but she's not given up her martinis. She explains to Tom her reason for al-

lowing him to languish in jail—she was faced with a horrible choice: *her* reputation or *his* life. He understands and thanks her for restoring his manly pride while he was in jail. It was swell.

After pouring out his heart, Tom convinces Merle to help in the Dennis/Mary problem. Even though Wanda points out that Tom may just be trading one problem for another, he WILL TRUST MERLE WITH HIS WIFE?

Miz Adeline, a boozy, barefoot old harridan, isn't exactly working out the way the Jeeters expected. They have to lock her in the bedroom, she is so revolting.

"AT HOME WITH THE JEETERS" on TV with the old lady banging on the door, they set



MARY HARTMAN, MARY HARTMAN

up the phone-in after Merle invites the citizenry to call up and spill their guts all over the place. There are, unfortunately, no takers except for Mary, who does not have her TV on. She asks, over city-wide hook-up, for Merle to help her with her marriage. Seeing it and hearing it at the Capri, Tom is not amused.

AU RESERVOIR TO ALL THAT

Charlie, the more he thinks about it, is more and more convinced that Johnny Doe has to be re-wildified. It will make the boy much happier, seeing as how right at the moment he's neither fish nor fowl.

The boy is given nuts and berries to eat (to get him re-used to the forest fare), but what the kid really wants is a steak. So he grabs Charlie's and hightails it up a tree to eat it in peace.

Charlie and Loretta finally take him out to the woods, to set him free. He seems a little reluctant to leave them, but then he sees an old dog-friend, and they sort of catch up on what's been happening. Maybe the boy will be all right.

Speaking of good-byes, Charlie is very worried about Tom's talk of just letting Mary go . . . (that's what gave Charlie and Loretta the idea of taking Johnny back to Big-foot).

Tom finally does take some steps to win Mary back. First, he sets his hair in curls with Dippity-Do in order to look like Dennis.

Instead, he looks very, very dumb. Mary is impressed, but she doesn't know whether to laugh or cry.

She truly knows that Dennis loves her, though. He **RENTED PARENTS JUST FOR HER!** You've got to admit that's either devotion or craziness. Mary thinks it's more romantic than poems.

Martha comes home to George because she's too scared of the predicted doom to do anything else. She faints when she learns he's quit his job at the plant to work on his bug-gun. Then Mac accidentally smashes the great invention. George cries, and Martha hopes he can get his old job back. All Grandpa wants to get is a couple of prunes.

Merle conducts a prayer-in to remind the good folks that the mayor of Fernwood wants to solve ALL of their problems. Two Republican pol's from the big-time (Dayton), attend. And are they impressed! They soon return to the



MARY HARTMAN, MARY HARTMAN

Jeeters' with campaign slogans. "Don't Expect Too Much" is really the catchiest. They want a Jeeter for President WANDA! Merle is very hurt and refuses to come up with a single name for her cabinet list. She got stuck after the wetback and homosexual. He also insists, after his mother insisted first, that he is NOT JEALOUS of his brother, Mickey-Mo's, nose. Speak of the devil and in walks the nose. It IS something.

MARY AND JOYCE AND TOM AND DENNIS

Dr. Joyce Brothers answers Mary's telegram in person, because she still finds the "little people" interesting, some of the time. To Mary's question of whether she should have an affair with the man she HAD the affair with in the hospital bed, etc., Joyce, after a lot of palaver, finally says that Mary must decide that for herself. Mary is very relieved. She thinks she heard the go-ahead.

Mary and Tom try, very earnestly, to fool around with each other, but they are not very successful. Then the phone rings, and Mary finally has to answer it, and it is Dennis calling to confirm their illicit rendezvous on Thursday at Kathy's. After the call, she and Tom try to resume, but what can you expect? Later, Tom takes desperate action. He eats a Twinkie he's been holding in reserve.

Loretta made a vow to see the bright side and only the bright

side, and she is not being tempted to stray from that view one little bit. Not even when Kathy comes asking for her help in keeping Mary from ruining her marriage by sleeping with Dennis in Kathy's apartment. Loretta just refuses to believe hearsay, even then Mary is the hearsay-sayer about herself.

Working in the cold and dark (the utilities were turned off at the Shumways), George puts the finishing touches on his bug-gun. His big chance has arrived . . . a meeting at the Capri with a representative of Ideas Unlimited! The guy is going to look at the bug-gun! Unfortunately, during the meeting some wise-guy shoots a roach off the table with . . . you guessed it, a bug-gun made in Japan. All bets are off.

Then, the next day at the plant, George learns that his job was given to a woman. The pills are getting bitterer and bitterer for poor old George.

Kathy comes up with a great idea to save the family from going broke and George gives a prayer of thanks when she announces not what he expected, but a catering service at the plant. And someday she'll learn to cook.

Mac beats up George for stealing Martha back, and they end up drinking beer together. The light goes on in George's head . . . and he hocks the sewing machine and his wedding band to put an ad in the paper . . . 500 clams to anybody who is able to flatten Mac. From Inventor to Entrepreneur; did Barnum start out this way?

Mary Hartman, Mary Hartman.

The Night The Dreams Fell In For The Jeeters . . . poor Merle and Wanda, after all that conniving and sacrifice (grits and rocking chairs and sweaters until it even made *them* slightly sick) to find it was all for nothing.

The demise occurred when they appeared on one of the talk shows conducted by a *very* political preacher, for what was supposed to be the announcement of their co-presidential campaign. Then, in front of everybody, the two politicians from Dayton said no, they were not Republicans, but Communists. Well, that tore it, and down the drain went all those dreams. It was so bad that Wanda and Merle had to get home through a raging mob.

A SUBTLE HINT?

And then the *bad* news started to come in. First, the Brownies revoked their support, then the city council communicated—via a paper-wrapped rock through the window, that the honeymoon was over.

Wanda was able to find one bright spot in the darkness . . . Miz Adeline and Mickey Moe are sure to leave, now that the ship is sinking.

Barth Gimble, Garth's twin, a defrocked Miami disc-jockey, arrives in Fernwood to look up his dearly beloved sibling, unaware of the X-mas tree incident, but just in time

to call the famous wrestling match.

The match, arranged by George to coin a mint, is between "Bugs" Killer Slattery and a very large Russian lady who happened to appear in the Shumway kitchen one day and karate chopped their kitchen table (and their lunch), causing the dollar signs to light up in George's eyes.

Mac is all set until he hears the lady's sad story about a leprous brother, an arthritic mother and a fiance who got mashed up with a ton of potatoes while stowing away on a cargo ship. Mac, who seems to be a sucker for any sad story, falls in love, which makes the wrestling match a little dull because how can he clobber the women he loves? Well, when she tells him the story was her scam (pulled all over Ohio) he gets mad and starts to fight. They manage to become engaged between half-nelsons.

George's dreams are dashed when he clears only \$49.50.

Not only that, but Kathy's stomach pains are caused by kidney disease and she needs a donation of a kidney from Mary but Mary has skipped.

That is, when Dennis sent her a suitcase, a nightgown, and a one-way ticket to Niagara Falls, she went. Right in the middle of her high-school's 16th reunion (a convention of broken dreams) which was held in her kitchen because the school gym was under repair.

She left—not because everybody recognized Tom but thought her name was Mabel—but to follow her dream.

Will she be luckier than the rest of her family? Will she ever have to wake up? Will *all* of Martha's feelings be right?

The good Dr. Furman, relentless in his quest for a kidney transplant into Kathy (where's Mary?) decides Tom's can't be used because of all his drinking, which brings us to Loretta.

She's got the right blood-type. Will her charity be where her mouth has been all these years? But of course, until it is discovered that her spare kidney was removed last year by accident (but at no extra charge) by Dr. Hastings. And that brings us to Barth.

Good old Barth, who would sell his mother's teeth for a chance on network TV has conned Loretta into signing a seven-year contract (without reading it first). Charlie is, understandably, miffed, because *he* had just lined up a record deal for Loretta, a sure ticket to superstardom, *this* time.

Well, she signed the contract, so what can you do? You can fight a lot, that's what, and the Haggars do, until Loretta realizes that they are turning into . . . Sonny and Cher! She's rehearsing all the time for one thing. For another, they never have a moment alone. At least, when they *have* one, unmarred by total exhaustion, Barth comes in and does things like ringing a bell saying, "It's sleepy-time," which sort of puts a damper on things. Oh, the wages of being a STAR!

So Loretta was all set, after all, to

help Kathy out, when the Big TV producer, who is going to put Barth on the map, TV-wise, arrives on the scene and, telling Barth that the public loves human sacrifice, forces Barth to donate *his* kidney—or no TV show.

Kathy's kidney is as healthy as anybody else's (we should have suspected). Her pains were caused by stress (Martha tries to explain that although Kathy had problems, they weren't all *that* unusual). The anesthesia, however, puts her into cardiac arrest. Never fear, she is resuscitated.

Merle gets rid of his crazy, cat-fishin' family by a stroke of genius. He faces impeachment proceedings admitting *all* his sins (they were not nice, but they *were* American) and says he deserves to be booted out. He hands over his El Dorado keys, his expensive watch, and says he will leave town without a shred of dignity. Or clothes. So he stands there in the all-together and is resoundingly re-accepted into the fold.

Heather says people should not get married, but have seasonal contracts like football players.

Tom tries to kill himself, but is saved at the last moment when Martha takes his head out of the gas oven. He can't cope, but Martha says George would *kill* him, if he knew Tom felt that way.

Mary, meanwhile, has whatever it is she wanted. She lives the same life with Dennis that she lived with Tom—a constant duel with waxy-yellow-build-up.

Is this the culmination of a dream? Is there supposed to be a moral here? . . . There *is*?

DODY GOODMAN:



"Everything is going super for me" said the funny lady of "Mary Hartman, Mary Hartman," Dody Goodman. "I love doing the series, it's given me a second chance at life.

"I must admit," she continued, "I've been very lucky all of my life, having the kind of jobs that I enjoy, being an independent lady, but now this . . . I guess when one does a series and it's a hit, there just isn't any stopping. I'm loving every minute of my role as 'Martha', Mary's mother. I wouldn't change anything, for the world."

Dody, with her bright smile, reminisces about her early days in show business. "I always wanted to be a ballerina so I moved to New York City. Being from Columbus, Ohio, I knew I would never get a chance there, so I packed my few belongings and tried New York. I was very lucky, because after only a few short weeks I landed a job at the Radio City Music Hall.

"Like everyone else who wanted a chance in show business, I knocked at doors. When I got the job at the Music Hall, it was because I knocked at the stage door and asked very simply, 'do they need any dancers?' I was told to come back that Friday, as that's when they were auditioning. I went back and got the job. That was my very first job in New York, and it lasted for several years.

"I'M HAVING A SECOND CHANCE AT LIFE"

"I've always loved show business and the chances that it has afforded me have been very rewarding. From dancing I went into comedy, only because everyone that I came in contact with said—'why not comedy.' I decided, I would try it." Laughing she said, "and here I am, years later and I'm still doing comedy. I can't remember the last time I did a ballet step, and that's how I really got started."

Dody talks about her early days with Jack Paar and the way it changed her life the first time. "When I received a call from Paul Keyes, who was one of the writers on the Jack Paar show, asking me how I felt about doing a 'talk show', I didn't think it would work. First of all I didn't think I had enough material to keep an audience interested, and besides that, I had never even heard of Jack Paar." Laughing she continued, "when he told me that my salary would be \$750 a week, I knew I had to take the job. That was an awful lot of money in those days, and I certainly couldn't pass up this marvelous opportunity.

"I went on the Parr show, and it was quite successful. That took place in July of 1957. I was on every night for nine months, then for the next five years I was on and off. The show really changed my whole life and I'm very grateful to Jack for everything. Being on his show certainly opened many doors for me. I was beginning to have a name and people recognized me when I walked in the street. I have to admit, it was a good feeling."

When you talk to Dody Goodman you see her in a completely different light than when she's in front of the camera. The lady is super smart with a great deal of energy. You get the feeling she can tackle anything she tries to do . . . without effort, I might add.

As busy as her schedule is on "Mary Hartman", she is trying to find time to finish writing a play "Mourning In A Funny Hat." "Shirley Booth did the play in Summer Stock, but there were several things that needed correction. I was never able to rewrite it, and that's something I certainly would like to do. I enjoy writing, and if time permitted, I would love to get into that phase of the business. It's fun to write a play and then see someone acting out your words on stage." Winking she said, "so far I haven't written any of 'Mary Hartman's' segments, but I'm thinking about it."

Dody, who lives alone in an apartment in Culver City, says she is looking to buy a home now that she's so heavy into the series. "I enjoy living alone," she said, "but I do have a companion. My cat, Sophia. She is delightful. I brought her with me from New York." Laughing she said, "Cats are my weakness. I would love to take every stray kitten in, but somehow I don't think my neighbors would like that. Perhaps when I move . . ."

While Dody Goodman has never tried matrimony, she isn't sorry about it. "I guess if I had been married before, I would be divorced today. I think I'm the only one in Hollywood that hasn't been divorced three or four times. All kidding aside," she said, "I had opportunities to get married, but somehow they were never right. Now I don't think I want to get married. I enjoy my freedom, and I don't know if I would be able to adjust to any other life style. People are always trying to fix me up, and I think that's great, but as far as a steady diet . . . I don't know. I'm very happy the way I am, I would be a fool to change anything."

As happy as Dody Goodman is with herself, the happiness she gives to other people is multiplied over and over. She's a super lady with an awful lot going for her. There isn't one thing about her we would want to change.

by Brad Darren